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LITERATURE.

A Study of Ben Jonson. By Algernon Charles Swinburne. (Chatto & Windus.)

THE criticism, as magical as poetry, which made us know and feel Marlowe with an intimacy and sympathy unexperienced by any generation since his own, and which freed the dramatic genius of Chapman after its two hundred years of self-imprisonment in the knotty entrails of an oaken style, has again brought us into living contact with one of the old English giants. Mr. Swinburne's book is a history of Ben Jonson's genius; not one of its various and sometimes uninteresting manifestations is unconsidered, and yet the reader's attention never flags. This is not by any means due exclusively to the wonderful style, although that can lend a charm to the most commonplace of necessary details, as in the incidental meting out of condign judgment on preceding critics, or the laughter expressed in words which may fitly immortalise the unreadable Master Joseph Rutter. The interest with which we follow Mr. Swinburne's dramatic narrative of this Titan's ambitious labours is akin to that with which we watch the trial scene in "The Merchant of Venice." The critic holds briefs both for and against the masterful dramatist, and has the right of Portia to pronounce judgment. The judgment, placing Jonson above Dryden and Byron at the head of the "giants of energy and invention," is pronounced at the outset; but, as each important work or group of works is examined, the arraignment and defence are pushed home with matchless eloquence; and—to change the figure—there gradually emerges, as if by incantation, a vision, not of Jonson as he was in the flesh, but of the spirit of Jonson, which even a careless and sceptical reader could not fail to see: a giant—Enceladus, Mr. Swinburne calls him—"heroic and magnificent in his life-long dedication of all his gifts and all his powers to the service of the art he had elected as the business of all his life and the aim of all his aspiration"; and a greater than Enceladus, for he could not be cast under Aetna, but held on storming the heaven of the "gods of harmony and creation," the gates of which are hardly closed on him.

Inclining to the opinion that chance presides over the world of letters, because, among other examples of caprice, thousands are aware of the existence of Bacon's *Essays* who never heard of Jonson's *Discoveries*, Mr. Swinburne does ample justice to the latter, and gives Jonson a higher place than he has hitherto held, if he can be said to have held a place at all, among prose-writers. In this matter it is possible to detect chance in one

of its Protean shapes, that of Bumble—for the culprit who asks for distinction in more than one kind rarely escapes the wrath of the literary beadle—officially arranging that Jonson's reputation as a dramatist is quite sufficient for one man, exactly as the German Bumble attempted to limit Shakspeare's supremacy to his comedies. Mr. Swinburne's hearty recognition of the many virtues of Jonson's prose makes amends in some measure for long neglect; and it may be hoped that the *Discoveries*, fragmentary as they are, will now take something like their proper rank among the best of English essays.

With regard to one element in Jonson's dramas, Mr. Swinburne points out that "he was too radically noble for a realist or naturalist of the meaner sort," and that in Face, Subtle, Volpone, Mosca, as

"in the most terrible masterpieces of Balzac, it is not the wickedness of the vicious or criminal agents, it is their energy of intellect, their dauntless versatility of daring, their invincible fertility of resource for which our interest is claimed, or by which our admiration is aroused."

Here we have concisely the just distinction between true realism and that which is unreal. The unreal, inartistic realism has simplified this complex world by once more making the discovery that man is a stomach, forgetting altogether, in the words of Sauer-Steigson, that, surely in some evolutionary frenzy, this stomach has provided itself not only with most unnecessary legs, hands, and arms, but with a curious and still more supererogatory organ which performs the unwarrantable functions of thinking and imagining. It is an old saying that what is seen is commensurate with the faculty of seeing. The world is as a mirror, in which every man beholds himself. When the realist says *en pleine platitude*, "This is real; that, ideal," he means, "Here I see myself; there, a blank." He knows only one devil in man, Belial, the least erected spirit that fell. Of Goethe's high-bred Mephisto, and Milton's archangel though in ruins, he has as little cognisance as he has of the athletic brains of Jonson's or Balzac's splendid villains.

In his study of Shakspeare Mr. Swinburne discovers the poet at work on Henry VI. "with his left hand of rhyme and his right hand of blank verse"—a just censure, which prompts a reflection equally unassailable, that in Mr. Swinburne we have a writer of poetry and prose as ambidextrous as Milton might have been but for the hurry of the sinister service in which his left hand, more potent than any other prosaist's right, became too facile for perfection. Although, like Milton's, Mr. Swinburne's prose is not poetical, but a better thing, "the prose of a poet," the method of his prose writings is the method of a poem; and they possess that spontaneity which is indispensable to the enjoyment of the composition and the study of prose as of poetry. Poetic spontaneity proceeds from the sovereign way of passion; spontaneity in criticism is the crowning glory of the student: in place of painful references to notes and authorities he is enabled by perfect mastery to give an undivided mind to the pleasure of composition. *The Study of Ben Jonson*, like the whole series of Mr. Swinburne's prose writings, has this rare quality, one element in

which is an absolute trustworthiness, as surely as envy endows a forthright and splendid style with a prodigal portion of carelessness, in matters of fact. Inaccuracy may be voluble, a lie may be glib; but neither can be spontaneous. Indeed, it may be said that spontaneity is the vesture of veracity: of that veracity which is clothed in mere accuracy of statement, as well as of the higher veracity of the imagination, which can never be invested in the white light, the robe of truth, but must remain divinely discontented in its dazzling raiment passionately woven of many colours. And this is no grievance. We can best contemplate light as it decks itself in the green and golden land, the pearly and sapphire sea. The Gothamite who stared all day at the sun to sharpen his eyes on the celestial grindstone was blind when evening fell.

The determination, which is common, and the capacity, which is the dower of genius, to break through all impediments and reach the heart of the matter are the sources of the varied magnificence of Mr. Swinburne's prose. The chief hindrances in considering any matter are the thoughts of others. It is not so much a test of genius to think originally as to know what one actually does think. Some men upon most subjects have two judgments—a public one for daily use, and a private one which they deceive themselves into the belief they never held. There are decent, honest men who opine the opinions of others, persuaded that they are their own; Mr. Swinburne is of the few who can detach their proper thought from the mass of ideas. Not the mind alone is engaged in the study of his Studies. A physical pleasure accompanies the reading of his prose like that which gives zest to mountain-climbing. The virginity of the air, the certainty that not a breath here has been breathed before, exhilarates the blood; to disagree heightens the delight, as if the wind had freshened. The colour, the sound, the movement, the vocabulary of strength, as of adamant and waves, of sweetness, as of flowers and stars, with pebbles from the brook for the the unerring sling, the perfect knowledge, the Minerva-like birth of illustration, are all possible, because he will write what is true, transcribing with unsurpassed fidelity his sense of the fact. And here, in the following passages, I think he will be found to pluck the heart from Jonson's mystery.

"And yet, even while possessed and overmastered by the sense of the incomparable energy, the impeccable skill, and the indefatigable craftsmanship, which combined and conspired together to produce this aesthetically blameless masterpiece ["The Alchemist"], the reader whose instinct requires something more than merely intellectual or aesthetic satisfaction must recognise even here the quality which distinguishes the genius of Ben Jonson from that of the very greatest imaginative humourists—Aristophanes or Rabelais, Shakspeare or Sterne, Vanburgh or Dickens, Congreve or Thackeray. Each of these was evidently capable of falling in love with his own fancy—or rejoicing in his own imaginative humour as a swimmer in the waves he plays with; but this buoyant and passionate rapture was controlled by an instinctive sense which forbade them to strike out too far or to follow the tide too long. However quaint or queer, however typical or exceptional, the figure presented may be—Olivia's or Tristram Shandy's Uncle Toby, Sir

John Brute or Mr. Pegotty, Lady Wishfort or Lady Kew—we recognise and accept them as life-like and actual intimates whose acquaintance has been made for life . . . in all these immortal figures there is the life-blood of eternal life which can only be infused by the sympathetic faith of the creator in his creature—the breath which animates every word, even if the word be not the very best word that might have been found, with the vital impulse of infallible imagination. But it is difficult to believe that Ben Jonson can have believed, even with some half sympathetic and half sardonic belief, in all the leading figures of his invention. Scorn and indignation are but too often the motives and the mainsprings of his comic art. . . . The Nemesis of the satirist is upon him: he cannot be simply at ease; he cannot be happy in his work without some undertone of sarcasm, some afterthought of allusion, aimed at matters which Molière would have reserved for a slighter style of satire, and which Shakespeare would scarcely have condescended to recognise as possible objects of even momentary attention. His wit is wonderful—admirable, laughable, laudable—it is not in the fullest and deepest sense delightful. It is radically cruel, contemptuous, intolerant; the sneer of the superior person—Dauphine or Clerimont—is always ready to pass into a snarl; there is something in this great classic writer of the bull-baiting or bear-baiting brutality of his age.”

If silence must be broken in presence of writing like this, it may be said that we have here at work a penetrative imagination of a quality never before applied to literary criticism, and which in power has been seldom equalled. These passages are typical of how Mr. Swinburne knows; how he does not tax his memory; but how there spring up at once on all sides the right image, the right thought, the right illustration, the right word; and, again, all this is possible because, in Mr. Ruskin's phrase, he writes with his hand on the heart of the subject and is inspired.

JOHN DAVIDSON.

TWO BOOKS ON CENTRAL ASIA.

Russia in Central Asia in 1889 and the Anglo-Russian Question. By the Hon. George N. Curzon. (Longmans.)

From London to Bokhara, and a Ride through Persia. By Col. A. Le Mesurier. (Bentley.)

MR. CURZON has taken such pains to make his book a standard work of reference on the Central Asian question, and it is so immeasurably superior to the blundering elucidations of many a *soi-disant* expert, that a critic might almost be excused for dwelling only on its good points. These, however, will be obvious even to the general reader; and it will be more useful, perhaps, to first indicate a few cases where the author seems at fault. This commonly happens when he has trusted not to his own observation, which in most cases is shrewd and judicious, but to the report of others.

We may begin with his description of the famous fortress of Kelat-i-Nadiri on the Russo-Persian frontier. Mr. Curzon has not visited this stronghold; but he states, apparently on the authority of the late E. O'Donovan, that “the cliffs are pierced by only five passages, which are strongly fortified and impregnable to attack.” Capt. A. C.

Yate, who was at Kelat-i-Nadiri in 1885, says:

“The Persian defences are simply contemptible—300 or 400 infantry, a few cavalry, a dozen or so of old corroded guns, and some rotten barricades. I think it might, perhaps, hold out for a week.”

Elsewhere Mr. Curzon has been misled by what the Russians told him. Speaking, for instance, of the Amir of Bokhara's army, he says:

“I expect that its value, which might be guessed by analogy with the least warlike forces of the native princes in India, was very accurately gauged by General Komaroff, who smiled when I asked him if he thought the Bokhara soldiers were any good, and said they are possibly better than the Persians. It is quite laughable to hear, as we have recently done, of their being moved down to the Oxus to resist the Afghans.”

Now Col. Le Mesurier, who visited Bokhara a year earlier than Mr. Curzon, says:

“In spite of their apparent slovenliness, the Bokharan troops are of excellent fighting material; and, if Russia could organise troops like these as she advanced, it would be a formidable addition to her fighting strength.”

Another point in regard to which Mr. Curzon may mislead the unsuspecting reader is in the matter of boundaries. He admits his responsibility for the frontier lines delineated on his map; “but I believe them,” he adds, “to be absolutely correct.” The boundaries of Afghan, Russian, and Chinese territories on the Pamir are laid down as if they were fixed beyond all possibility of dispute; the fact being that they are entirely uncertain. The difference of opinion as to which is the true head stream of the Oxus involves a wide tract of country. Mr. Curzon puts the Rang Kul, “the lake of dragons,” within Afghan limits, though it was here that MM. Bonvalot and Capus were stopped by the chief of the Karauls, a sort of warden of the marches, in obedience to orders from the Chinese governor of Kashgar. Capt. Grombehevsky was also stopped by the Chinese at the junction of the Istik and Aksu rivers. In Mr. Curzon's map, moreover, the Aksu, instead of being made identical with the Murghabi, is given a course of its own—an extraordinary error to find in a work which professes to be written up to date. It was in 1883 that Capt. Putiata followed the course of the Aksu down to Sarez and found that the river merges into the Murghabi. The correctness of this discovery was admitted without hesitation by Col. Holdich at a subsequent meeting of the Royal Geographical Society (*Proceedings*, 1884, p. 508), and its omission from Mr. Curzon's map reflects small credit on British cartography, especially when we recollect that the Aksu is most likely the main head stream of the Oxus. In another map a line of railway is shown going to Simla, but this possibly is only a slip.

It is gratifying to turn to the admirable account the author gives of the places he actually saw. The description of the Trans-Caspian railway adds largely to our knowledge of the subject, and it will be curious if other travellers are not tempted by it to seize the opportunity now offered of visiting Bokhara and Samarcand before these historic cities become Russianised. For they must soon

cease to reflect even dimly the glories of the house of Timur. A new Bokhara is springing up round the Russian railway station some ten miles from the native town, and will inevitably attract to itself much of the importance and prosperity of Bokhara the Noble. At Samarcand magnificent mosques, tombs, and colleges, are fast falling to decay. There are no curators of ancient monuments in Russian officialdom. Mr. Curzon is quite enthusiastic over the architectural beauties of the stately buildings that surround the Righistan; but it is easy to see, both from the text and the illustrations, that they are doomed before very long to be replaced by such insignificant and mean-looking structures as the governor-general's house or the military club at Tashkend. Speaking of Mohammedan architecture at Samarcand, Mr. Curzon says that the wonderful enamelled tiles by which they are embellished had in all probability been glazed and burnt in Persian ovens. Tradition, I believe, attributes the introduction of Kashiwork, as it is called in the Punjab, to the Bibi Khanym, Timur's Chinese wife, who is said to have persuaded her husband to import the art from China. Pictures of this princess's mosque and madrisse are given on pp. 224 and 226. Mr. Curzon contrasts the tiled ornamentation used at Samarcand with the richer stone and marble work employed by the Mohammedan conquerors of Hindustan, but Moghul buildings at Lahore are conspicuous examples of the use of coloured tiles and enamelled frescoes. There is hardly a mosque, or a tomb, or a gateway, built during Shah Jehan's reign which is not covered with this kind of ornamentation; and the mosque of Wazir Khan bears a striking resemblance to some of the buildings which Mr. Curzon saw.

Of the railway bridge over the Oxus Mr. Curzon speaks with qualified admiration. It is an inelegant structure, and will have to be replaced before very long by something more durable. “It was quite anticipated,” Mr. Curzon writes, “that it would not survive the unusually heavy floods of 1888, and no one ever believes that it can last more than a few years.” Something serious, I may add, seems to have happened this summer. The snowed waters of the Oxus rose so high that a part of the second span was swept clean away, and for a time all traffic was suspended. Mr. Curzon foresees that the Russians in the end will make an iron bridge—though, in addition to the expense, there is always the danger at Charjui of the river seeking some new channel and leaving a bridge high and dry on land. According to the latest reports that have reached India, the Russians are now busy laying a line of railway from Charjui to Kirki along the left bank of the river. Mr. Curzon heard that this was talked of, but he thinks it was mere bravado. He adds, however: “Should it be constructed in the future, there can be no misconception as to its character and object. These will be purely strategical, and they will amount to a military menace against Afghan-Turkestan.”

The last three chapters in Mr. Curzon's book deal with the political aspect of the Central Asian question. The author prides himself on being superior both to Russophobes and Russophiles, and tries to steer clear of the mistakes of both. There are one or two

issues on which it may be as well to question his decision. He writes, in the first place: "Englishmen may regard Russia's presence in Central Asia with equanimity, and watch her progress with kindly interest." Next he warmly praises the amiability of Russian manners. The Russian fraternises with a conquered people in the true sense of the word.

"He is guiltless of that air of conscious superiority and gloomy *hauteur* which does more to inflame animosity than cruelty may have done to kindle it, and he does not shrink from entering into social and domestic relations with alien or inferior races."

Now in regard to the friendly interest that Englishmen are invited to take in Russia's progress, it may suffice to quote the remarks Mr. Curzon himself makes about the Russian mission to Kabul in 1878. He writes:

"That a power at peace with ourselves, in the face of an old-standing engagement that Afghanistan should remain outside the sphere of its influence, and with the ink of a fresh international treaty still scarcely dry, should deliberately instigate to war an ally of our own was more than the most devoted partisan could stomach. So far as I know, the good faith of Russia has never, on either side of English politics, found an honest spokesman since."

Remembering what this Russian mission cost us in money and men, and knowing, as we must, that Russia is always prepared to do exactly the same whenever it suits her, surely the interest we feel in her proceedings must be anything but "kindly."

Then in regard to the implied assertion that, in their attitude towards the natives, the Russians show a better spirit than the English in India, this, too, needs some qualification, if only in fairness to the much-abused Anglo-Indian, who is always being rebuked for a domineering deportment. Now, Mr. Curzon himself explains that the conquest of Central Asia is a conquest of Orientals by Orientals; "barbarian Asia after a sojourn in civilised Europe returns upon its former footsteps to reclaim its own kith and kin." Is it remarkable that the Russian should fraternise in the true sense of the word with the natives of Central Asia? And must the Englishman be blamed because he shows less alacrity than the Russian in orientalising himself? Nor does it seem at all certain that because of "his genuine *bonhomie* and good-humoured *insouciance*" a Russian exercises a more powerful influence over Orientals than an Englishman can. The Englishmen whose memory is respected and even idolised in the East have belonged to quite the opposite type.

But it is difficult to follow Mr. Curzon in his discussion of the Central Asian question in its political aspects. He does not seem altogether clear in his own mind as to its general bearings. Englishmen, he tell us, are already beginning to prepare themselves for a Russian occupation of Herat; but not with equanimity, "because such a step cannot fail to involve war, and, if effected, must certainly entail a loss of British prestige." A coterminous frontier, he then points out,

"would mean that at the slightest breath of disagreement between the cabinets of London and St. Petersburg, the British frontier must be placed in a state of efficient defence against

armed attack. It would involve an enormous concentration of troops and a heavy charge upon the Indian exchequer. It would necessitate a standing increase of the Indian army."

Yet in another chapter he devotes several pages to a demolition of the argument that any infraction of the newly established Afghan frontier must, as a matter of honour or expedience, be followed by a British declaration of war.

Col. Le Mesurier, who went to Bokhara by the Trans-Caspian Railway in 1888, has, for the most part, avoided politics; but he gives us a business-like account of his journey and of General Annenkoff's great achievement. His views, too, on all topics of military interest, deserve particular attention. His experiences of Asiatic warfare in India and Afghanistan, and of railway administration in India, lend an authority to his book which no mere traveller's tale can command. The Trans-Caspian Railway he considers well worth the money spent upon it—about £6000 a mile; and he enters into an elaborate calculation as to its value for purposes of offence. At Merv he discussed with Col. Alikhanoff the latest news about Ayub Khan's rebellion. The governor of Merv produced a map of Afghanistan, and said that Ayub had got to Ghazni, which, as Col. Le Mesurier pointed out, was very unlikely. As a matter of fact, Ghazni was a telegraphic blunder for Ghain in Eastern Persia. At Bokhara the traveller, the first British officer to visit the place since Conolly and Stoddart were put to death by the infamous Nasrulla, saw a parade of Bokharan troops, and, as already noted, formed rather a favourable opinion of them. On his return to Baku Col. Le Mesurier took ship to Enselli, the port of Resht, and thence travelled by way of Teheran, Isfahan, and Shiraz, to Bushire. At Isfahan he had an interview with the Zil-es-Sultan, who will yet play an important part in Persian politics.

"The prince, about forty years old, with a pleasing though abrupt manner, said he was confined to his couch through indisposition, and that the *mullahs* had been with him. He said *mullahs* were very foolish. They thought the world was made for them. . . . Then we spoke of Russia and Bokhara. He said the Russians would keep the Bokhara Emir upon his throne. He asked how many men could Russia move to the Afghan frontier. I said about 8000 a day. He said he did not want to know that, but how large an army. After a short time I replied that, drawing from the Caucasus, the Volga, Khiva, Siberia, &c., I thought the number would be 300,000. The prince agreed, remarking that he himself had heard the same from Russians."

This, indeed, is the sum and conclusion of the whole matter; and to anyone who may wish to know how far the Trans-Caspian railway has changed the conditions of the Central Asian problem, Col. Le Mesurier's book may be recommended without the least hesitation. Mr. Curzon's is rather a general introduction to the study of the subject; and in one or two points he is open to correction.

STEPHEN WHEELER.

Henry Richard, M.P.: a Biography. By Charles S. Miall. (Cassell.)

MR. RICHARD was the servant of some of the noblest causes which can engage the hearts and minds of men. Of unaffected piety in his religion, in the world he upheld nationality as a motive power with a virtuous people, he strove for peace as the happiness of international relations, and for religious equality as due to the dignity of religion and to the just and equitable relations of mankind. Those who saw him in parliament observed, in Mr. Gladstone's words, that they had

"seen him always uniting a most determined courage and resolution in the assertion of his principles and views with the greatest tenderness, gentleness, and sympathy towards those who differed from him."

Mr. Richard was an embodiment of the best spirit of Nonconformity. Though in his principles unyielding, he was never offensive. He was less aggressive than Mr. Bright, but quite as tenacious. His biographer somewhat needlessly defends him against the charge of having been "an impracticable man." Mr. Richard had never that reputation in the House of Commons. He was regarded as a man of broad sympathies, who would never abandon the work of his life. "It was impossible," said Mr. Gladstone, "to see him without seeing that he was not only a professor of Christianity, but that his mind was a sanctuary of Christian faith, of Christian hope, and of Christian love." This does not mean merely that his hereditary descent as a Congregationalist minister and his own practice of that ministry were ineffaceably stamped upon his life and conduct, seen in his manner, and heard in his gravity of speech. All this was not less apparent in his gentleness and kindness, in his thoughtful regard for others, his abnegation of all selfish concerns.

Mr. Richard's great achievement was to become the "member for Wales" and the "champion of peace." He was always a Welshman. His labours in the sacred cause of peace began so early that we find him in Paris with De Tocqueville and with Lamartine. Victor Hugo, who presided at one of the first congresses attended by Mr. Richard, concluded with splendid eloquence:

"In our ancient Europe England took the first step, declaring to the people, 'You are free'; France took the second step and announced to the people, 'You are sovereigns'; let us now take the third step, and all simultaneously—France, England, Germany, Italy, Europe, America—let us proclaim to all nations 'You are brothers!'"

From that time, which was before the foundation of the Second Empire, Mr. Richard contended through many blood-stained years for the peaceful settlement of international quarrels. Forty years ago the subscribers to his first testimonial were, with the exception of Mr. Cobden and Mr. Samuel Morley, nearly all Quakers, showing how greatly the "cause of permanent and universal peace" had its commencement as a political question in their labours. Mr. Richard was a faithful representative of these good people; not the less so because with a kindly, genial nature he knew the effect of austere training. The following is an entry in his diary after a pleasant evening:

"Such laughter is medicinal for mind and

body; but such is the effect of early education in forming an artificial conscience, by forbidding as sinful what is perfectly innocent, that I remember well when a youth having a vague consciousness of guilt after a merry evening."

It was well for his country and his career that Mr. Richard did not accept in 1853 the invitation to become Principal of Brecon College. He drifted for a time into journalism in connexion with the *Morning Star*. But for success in that line Mr. Richard was far too exclusively bound to the main objects of his life; and his biographer admits that he "did not combine that quickness of perception, versatility, and grasp of multifarious details which seem to be needed for the successful management of a daily newspaper."

As a speaker, Mr. Richard's best efforts were in assertion of religious equality:

"Wherever spiritual fire burns in the Church of England itself in Wales, it is to be traced to stolen embers from the altars of Dissent. . . . The country is not theirs, but ours. We claim it as a rightful possession. It is ours by spiritual conquest. . . . There is no population on the face of the earth more thoroughly instructed in religion than are the people of the Principality; and this is to be attributed not to the State Church, but to Dissenting Ministers and Sunday Schools."

But his parliamentary triumphs were not in assaults upon the ascendancy of the State Church. In a thin house, while many members were feasting with the Shah of Persia, then upon his first visit to London, Mr. Richard carried in 1873, against the not very strenuous opposition of Mr. Gladstone, a motion for an address to the Queen praying for the opening of communications with a view to "the establishment of a general and permanent system of arbitration." This, which was regarded abroad as a solemn decision of the British parliament, made Mr. Richard the hero of the peace societies of Europe. He was feted in many foreign cities as "the apostle of peace." But Mr. Richard was in no way deceived by his own success. At Paris, he ended his speech by saying:

"As far as my share in the work is concerned, if I do not live to see it rewarded with success, I shall not despair, for there are some enterprises in which it is more glorious to fail than it would be in most others to conquer."

But while the cause of peace was his distinction in parliament, Mr. Richard never lost an opportunity of fighting for Welsh Nonconformity. After a session partly devoted to the Public Worship Bill and the Scottish Patronage Bill, he told his ever-faithful constituents:

"The two interests which have most occupied our attention have been our national church and our national beverage, and I have been thus oscillating between things spirituous and things spiritual."

We cannot close the volume without feeling that it is the record of a well-spent and useful, indeed a noble, life. During the past week a monument has been erected over the grave of Henry Richard justly recording his

"earnest and self-sacrificing efforts to advance the principles of peace and religious liberty, and to promote the educational, moral, and political welfare of the people, and especially of the inhabitants of the Principality, to which he was devotedly attached."

ARTHUR ARNOLD.

TWO CANADIAN VOLUMES OF POETRY.

Among the Millet. By Archibald Lampman. (Ottawa: Durie & Son.)

La Légende d'un Peuple. Par Louis Fréchette. (Paris: La Librairie Illustrée.)

IN saying that Mr. Lampman's volume contains some of the most finished and able verse by any Canadian poet with whose work I am acquainted I mean no dubious compliment. It is easy, some may be inclined to remark, to be distinguished where nothing has the note of distinction; and it would seem to be a common idea that Canada—English Canada at any rate—has produced no poetic literature worth attention. It is certainly undeniable that she has seen the rise of no great poet. Perhaps the period is not yet ripe for the singer who will, for a time, be the voice of his nation.

Probably Canada takes precedence among all our colonies for romantic history. For generations two great nations were in conflict among its forests and upon its lakes and rivers for a supremacy which even now, in a great portion of the country, is not definitely settled. Then it has its older history: the period when the pioneers, French and English, strove with, conquered, mixed with, and gradually absorbed or drove westward the powerful Huron, Iroquois, and Algonquin races, when red and white fought for years the foredoomed battle of civilised energy against savage man. And a yet more ancient background lies behind; for no land in the Americas, with the exception of Mexico and Peru, has such a hold upon the imagination as have those northern tracts which legend says were once ruled by a fair-skinned autochthonous race, in the days when, as some of the confused Algonquin folk-tales still clearly enough indicate, it was "always summer" in the far Polar North. Its cities, also, have, more than any others in North America, a picturesque and time-battered beauty all their own. Even in the Old World there are few towns so fortunate, in the aesthetic and historic glamour that abides upon them, as Quebec. It is somewhat strange, therefore, that from this fertile ground no rich flower of poesy has sprung. The natural aspects of the country are such as might well inspire susceptible minds. Those vast primeval forests, sombre in midsummer save when luridly grandiose with wandering fires, mournful in winter in their uniform pall of frozen snow; those immense rivers, to which our longest are but as brooks, running for hundreds of miles through territories unexplored or known only to the fur-trader and the nomad Indian; those sea-like lakes; those mountain ranges which the geologist tells us are older than ours in Europe; those boundless, ocean-like prairies, where the winds and the drifting cloud-shadows play unheeded—these, and a hundred other things beside, invite the poet to worship at new shrines. But still there is silence on the prairies and in the forests, as there was in the groves of old; except here and there, indeed, where a voice, clear and strenuous if not all-potent, breaks out. But for the most part this new singing is in an alien tongue. It is the French who are the foremost poets of Canada, whether amid the towns or in the solitudes. In the latter, indeed, they are almost without rivals.

It is their voyageur-songs, their merry chansons, which make up most of the music of Canadian life.

But now there are—for some time past there have been—signs of change. The conventional period which followed that most unconventional poet, Charles Heavyside, is passing away. Anyone who has studied contemporary Anglo-Canadian literature will recall with pleasure the poetry of John E. Logan and Arthur Lockhart, John Reade and Frederick William Scott, the late Isabella Valancey Crawford and W. W. Campbell, William McLennan, the ablest of the translators of the French folk-songs and a true poet himself, W. Douw Lighthall, and several others whose names escape me at the moment. But it is among the latest comers that one looks for portents; and it is significant that three of the ablest younger poets in either Canada or America are also the latest comers—one an Upper Canadian, one a New Brunswicker, and one a Nova Scotian. The eldest of these is Charles G. D. Roberts, a poet of exceptional promise; one, moreover, whose work is already remarkable, particularly his most recent studies in what, for lack of a better phrase, may be termed the higher realism. Mr. Lampman comes next, with his noteworthy volume *Among the Millet*. Mr. Bliss Carman, whose verse has not yet been collected in book-form, is in some respects the most individual artist of the three, though his longer poems occasionally suffer in parts from a baleful obscurity. Perhaps no one of these poets has the keen, though intermittent and strangely unequal, imaginative fervour of the late Isabella Valancey Crawford, with whose death passed away one fair hope for Canadian literature.

It is easy to perceive that Mr. Lampman is, to the exclusion of all other influences, a disciple of Keats. It might be kinder, as well as more critical, to say that he is of the band of poets of whom Keats is the acknowledged leader. His verse is sensuous in sentiment, rich in colour, delicate in its harmony. Now and again he has inserted a poem which is reminiscent of that contemporary writer who is the most dangerous of models for the young versifier, and occasionally he has permitted himself to include what are manifestly examples of his immature period. For the present, it seems to me, he would do well to eschew blank verse—the last test, indeed, of the metrical artist. In "An Athenian Reverie," excellent as it is in some respects, there occur such passages as

"But best of all that dainty amorous pair,
Whose youthful spirit neither heat nor toil
Could conquer. What a charming group they
made?"

The unfortunate words which I have italicised haunt one throughout the rest of the "Reverie," and make its harmonies commonplace. Again, his poems are occasionally marked by obvious conventionalities of sentiment or expression, or by some such crudity as made one of our own younger poets recently write of two lovers "building their house, for coolness, on a dried-up river-bed"; as, for example,

"The long days came and went . . .
And men grew faint and thin with too much
ease."

But whenever he has to deal with nature Mr.

Lampman is unmistakably the poet. A vividly realistic touch greatly heightens the effect he seeks to produce. The following lines, from "Among the Timothy," are characteristic:

"Not far to fieldward in the central heat,
Shadowing the clover a pale poplar stands
With glimmering leaves that, when the wind
comes, beat
Together like innumerable small hands,
And with the calm, as in vague dreams astray,
Hang wan and silver-grey."

The crickets creak, and through the noon-day
glow,
That crazy fiddler of the hot mid-year,
The dry cicada plies his wiry bow
In long-spun cadence, thin and dusty sere:
From the green grass the small grasshoppers
dine
Spreads soft and silvery thin:
And ever and anon a murmur steals
Into mine ears of toil that moves away,
The crackling rustle of the pitch-fork'd bay
And lazy jerk of wheels."

The book is full of colour, as here, from "April":

"The creamy sun at even scatters down
A gold-green mist across the murmuring town."
or this strong silhouette:

"... across the ever-cloven soil
Strong horses labour, steaming in the sun,
Down the long furrows with slow straining toil,
Turning the brown clean layers; and one by one
The crows groom over them till daylight done
Finds them asleep somewhere in dusky lines
Beyond the wheatlands in the northern pines."

Several of the sonnets are fine, and two in particular—"A Night of Storm" and "The Railway Station"—I should like to quote; but I must take leave of Mr. Lampman's interesting and promising volume by quoting one of his most characteristic poems in its entirety:

"HEAT."

"From plains that reel to southward, dim,
The road runs by me white and bare,
Up the steep hill it seems to swim
Beyond and melt into the glare.
Upward half way, or it may be
Nearer the summit, slowly steals
A hay-cart, moving dustily
With idly clacking wheels."

"By his cart's side the waggoner
Sits slouching slowly at his ease,
Half-hidden in the windless blur
Of white dust puffing to his knees:
This waggon on the height above,
From sky to sky on either hand,
Is the sole thing that seems to move
In all the heat-held land."

"Beyond me in the fields the sun
Soaks in the grass and bath his will;
I count the marguerites one by one;
Even the buttercups are still.
On the brook yonder not a breath
Disturbs the spider or the midge,
The water-bugs draw close beneath
The cool gloom of the bridge."

"Where the far elm-tree shadows flood
Dark patches in the burning grass,
The cows, each with her peaceful cud,
Lie waiting for the heat to pass.
From somewhere on the slope near by
Into the pale depth of the noon,
A wandering thrush slides leisurely
His thin revolving tune."

"In intervals of dream I hear
The cricket from the droughty ground;
The grasshoppers spin into mine ear
A small innumerable sound.
I lift mine eyes sometimes to gaze:
The burning sky-line blinds my sight;
The woods far off are blue with haze:
The hills are drenched in light."

"And yet to me not this or that
Is always sharp or always sweet;
In the sloped shadow of my hat
I lean at rest, and drain the heat;
Nay more, I think some blessed power
Hath brought me wandering idly here:
In the full furnace of this hour
My thoughts grow keen and clear."

In a prefatory note to *La Légende d'un Peuple*, M. Jules Claretie says all manner of kind things about M. Louis Fréchette; and he incidentally alludes, in a variety of metaphors, to the living and acute sympathy of *la Nouvelle France* with her *Belle Mère*. Much of this preface seems to me a little theatrical, if not bombastic; but with all that directly concerns M. Fréchette it is easy to agree. Having remarked that seven years have elapsed since Louis Honoré Fréchette was crowned *Lauréat* of the French Academy, and that in his new book he has written for his country's glory, M. Claretie proceeds:

"*La Légende d'un Peuple!* Quel plus beau titre et quelle plus noble idée! Ce peuple canadien, dont le sang est le nôtre, le voici qui nous déroule, par la voix inspirée d'un de ses fils, les gloires, les sacrifices, les douleurs, les espérances de son histoire" [rhapsody for two or three pages, then:] "le poète canadien apporte son volume de vers. Tous ceux qui aiment les hauts sentiments, les accents fiers, les beaux vers et les grands souvenirs lui diront: merci."

Certainly, M. Fréchette is well worth reading. No one acquainted with his *Fleurs Boréales* or his *Oiseaux de Neige*, could fail of happy expectations in taking up *La Légende d'un Peuple*. He is unquestionably the foremost living French-Canadian poet; and, though he may lack that quality of serene reserve which placed his predecessor, Octave Crémazie, in the front rank, he has won a rare meed of recognition both in France and overseas. In his new work—an epic in scope and treatment as well as in name—he has done for Canada what no Anglo-Canadian poet has attempted to do. The history of Canada, from its earliest date, is delineated in glowing and vigorous lines, in accents fiers, and with a dramatic concision and point which evoke admiration. But is it the fault of the reviewer, alien as he is, or of the poet, or of the language itself, that M. Fréchette seems at his best when least ambitious, when he sings from impulse rather than when he declaims with patriotic fervour? Surely there is something greatly wanting in such verse as

"O registre immortel, poème éblouissant
Que la France écrivit du plus pur de son sang!
Drame interrompu, bulletins pittoresques,
De hauts faits surhumains, récits chevaleresques,"
&c., &c.

The "bulletins pittoresques" seems to me quite as fatal as Mr. Lampman's "What a charming group they made!" Perhaps, as the poet has elsewhere naively said, "Cette page est écrite plus avec le cœur qu'avec la plume." In the first section, "Ante Lucem,"—and, indeed, frequently elsewhere—M. Fréchette, without being in the least imitative, suggests Leconte de Lisle. There is something of the latter's grandiose rhetoric in such lines as—

"Je parcours en esprit tes vastes solitudes;
Je toise de tes monts les fibres altitudes;
Je me penche au-dessus de tes grands lacs
sans fond;
Je mesure les flots du rapide profond;
Et, devant ce spectacle, impondérable atome,
De ces jours sans soleil j'évoque le fantôme."

"... Et devant cette nature immense,
Dans un rêve profond qui souvent recommence,
Je crois entendre encor bourdonner dans les airs
Les cent bruits que le vent mêle, au fond des
déserts,
Au tonnerre que roule au loin la cataracte..."

The sections entitled "Le Saint-Laurent" and "La Forêt" are very striking, but what disenchantment sometimes a single word can produce! In the part heralded "Voici du Saguenay la gorge énorme et sombre!" (which anyone who has sailed up that most majestic of rivers would expect to be in the poet's loftiest strain), the following metrical prose does duty for poetry:

"Notre steamer, au fond d'une anse pleine
d'ombre,
Dormait tout essoufflé comme un grand cachalot.
Nous avions pris pour guide un jeune matelot,"
&c., &c.

The whole section (a very large one) of the epic which deals with the Anglo-French conflicts, the fight on the plains of Abraham, the fall of Quebec, and so forth, is exceedingly fine. French-Canadians and English-Canadians should alike take to heart the noble closing words of M. Fréchette in "Vainqueur et Vaincu," with which I may at the same time conclude this very cursory review of a really noteworthy book:

"Un noble sentiment les a réunis là,
Comme un gage constant d'union fraternelle,
D'entente cordiale et de paix éternelle
Entre deux nations qui savent, en grands cœurs,
Honorer les vaincus autant que les vainqueurs!
Wo! et Montcalm, grands noms tragiques de
l'histoire,
Dont l'un nous dit Défaite et l'autre dit Victoire,
Par l'aile du destin si rudement heurtés,
Où sont ceux qui jadis vous ont si haut portés?"

Pourtant, sous ce granit le rêveur qui s'égare
Peut aujourd'hui confondre et mettre au même
rang
Le vaincu sans reproche et l'heureux conqué-
rant!"

WILLIAM SHARP.

How to Catalogue a Library. By Henry B. Wheatley. (Elliot Stock.)

MR. WHEATLEY has produced a sensible and useful book upon a subject of great difficulty. Only those who have tried their hands know how hard it is to produce a really satisfactory catalogue of books. Those who have not tried are fully convinced that it is one of the easiest of easy tasks. It is perhaps cruel to deceive them, but a study of Mr. Wheatley's book will show that there are pitfalls and dangers not dreamt of in their philosophy. The cataloguing codes of the British Museum, the Bodleian, the Cambridge University, and those devised by the Library Association, by Prof. Jewett, and by Mr. C. A. Cutter are examined and commented upon by Mr. Wheatley, who in this way gives the neophyte the benefit of the best advice, under the headings of "Print and Manuscript," "How to treat a Title-page," "References and Subject-Index Arrangement," "Something about MSS.," and "Rules for a Small Library."

With much that he says I cordially agree. His book is an excellent one for the young librarian, and a pleasant one for the older book-lover. I venture, however, to dissent altogether from the opinion that cataloguing codes drawn up for great libraries "are neces-

sarily laid down on a scale which unfits them for use in the making of a small catalogue." This is a bibliographical heresy. A code inapplicable to a small library would be equally useless for a large one. Doubtless Mr. Wheatley's short code will be sufficient for many cases, but the first book to be catalogued in a small library might very easily prove to present a problem only dealt with in a fuller set of rules.

On the old controversy as to the printing of the British Museum Catalogue Mr. Wheatley quotes a remark made by Mr. Bullen: "There were those in the Museum, Mr. Garnett and himself among them, who, long before the present time [1884], advocated printed, in contradistinction to manuscript, catalogues." This is undoubtedly correct. In 1877, at the International Conference of Librarians, in advocating the printing of the British Museum Catalogue from the point of view of a lover of literature not resident in the metropolis, I ventured to say that

"the greatest help which the British Museum could give to national culture, alike in its metropolitan and in its provincial form, would be by the issue of a printed catalogue."

In the discussion which followed, printing was opposed by Mr. G. W. Porter and Mr. Russell Martineau, but was cordially supported by Mr. Bullen, as it was by Dr. Garnett in his excellent account of the British Museum shelf classification. Mr. Winter Jones, who was then principal librarian, said that "he would be glad to see a printed catalogue of the Museum," but pointed to some difficulties which he evidently thought were insuperable. The subject was renewed at the Oxford meeting of the Library Association, when Mr. Bullen and Mr. Garnett both again spoke in favour of printing. The General Catalogue is now actually in course of printing; but this, as Dr. Garnett has pointed out, is due to other considerations than those urged by Mr. Parry in 1849, by Dr. Crestadoro in 1856, and by Dr. Garnett, Mr. Bullen, myself, and others in 1877. When a MS. catalogue in 9000 volumes appeared to be within "measurable distance," the prospect was too appalling; and printing was introduced—as a method of boiling down. While heartily grateful for what has been done, and making almost daily use of the printed portions of the British Museum Catalogue, I confess to a preference for the method indicated in my paper, "Is a printed catalogue of the British Museum practicable," read at the Oxford meeting of the Library Association, and endorsed by Dr. Garnett (*Sunday Review*, ii. 206). It was in effect a combination of the plans of cataloguing suggested by Dr. Crestadoro and Prof. Jewett. Mr. Wheatley's brief reference to Dr. Crestadoro's *Art of Making Catalogues of Libraries* does not, in my opinion, do justice to the system advocated in that remarkable and now rare little book, which all who are interested in the subject may be strongly advised to read, whenever they have the chance. Dr. Crestadoro's plan for the cataloguing of printed books is substantially that which is universally applied, without demur, to the calendaring of MSS. There is first an "inventory" of full title-entries, which may be in any order, or in no order, so long as each title is numbered. Then there is a "finding index,"

alphabetical, of course, and containing a reference to every name or subject contained in the preceding titles. Generally speaking, an author may be trusted to place on the title-page the subject of his book; and when he has not done so, the cataloguer should, in a note, supply the omission. The transcript of the title is the basis of operation, and every word in it likely to be a matter of inquiry by prospective readers is arranged so as to form a complete concordance of authors and subjects. The objection raised at p. 196 does not outweigh the solid advantages presented by such a concordance, which can, where funds permit, be carried by means of cross-references to such an extent as to combine most of the advantages of a classification and a topical index. Dr. Crestadoro's plan for a printed catalogue of the British Museum fell flat; but his system of index cataloguing has been very largely adopted in municipal libraries, and undoubtedly has had a powerful and beneficial influence upon the methods of what may be called the educational bibliography of popular libraries. Prof. Jewett's suggestion was that titles should be stereotyped singly, and thus be capable of being used again and again in fresh combinations. The application of the principles laid down by Crestadoro and Jewett to the solution of the British Museum Catalogue would, in my opinion, have been a very solid gain to bibliographical science. Failing that, I rejoice at each fasciculus of the British Museum Catalogue that comes from the hands of the printer. Would that all public money were as well spent!

To indicate agreement briefly, and disagreement more fully, cannot unfortunately be avoided, even where, as in Mr. Wheatley's book, there is much to praise and little from which to dissent.

WILLIAM E. A. AXON.

NEW NOVELS.

Sir Charles Danvers. By the Author of "The Danvers Jewels." In 2 vols. (Bentley.)

Barbara Allen, the Provost's Daughter. By Herbert Cleland. In 2 vols. (Blackwood.)

Sheba. By "Rita." In 3 vols. (White.)

In Black and White. By Percy Hurlburt. In 3 vols. (Ward & Downey.)

The Romance of Dollard. By Mary Hartwell Catherwood. (New York: Century Co.)

John Clifford. By W. Earl Hodgson. (Remington.)

Alderdene. By Major Norris Paul. (Methuen.)

Sir Charles Danvers is a continuation of the earlier work whose name stands on the title-page, but is so far independent in construction that it can be read as it stands without any preparation. It is a fairly readable society story, depending for its interest rather upon the interplay of character than upon plot; and some of the dialogue is clever and natural.

Barbara Allen is a costume novel—that is, it aims rather at reproducing the life of a small Scottish burgh than at interesting the reader in the fortunes of its characters. Within the limits thus marked out, it is a

good specimen of its class, showing close observation and some measure of humour on the author's part; but it is dramatically weak, as the story has not been sufficiently articulated, and would be the better for some retouching, if not reshaping.

Sheba, which has for a sub-title the words "A Study of Girlhood," is a disappointing book. It opens very well and promisingly, drawing forcibly and dramatically the portrait of an imaginative, undisciplined girl of literary tastes, in the uncongenial environment of an Australian bush settlement. But the interest thins as the story proceeds; and though the issue of the plot is conceivable enough under the conditions, yet the working-out is disagreeable reading, and so far unsatisfying even to the author that a sequel is hinted at, presumably to bring the whole to a more satisfactory conclusion than the provisional one with which the third volume ends.

In Black and White is a sensational story, turning mainly on a series of forgeries effected under pressure by a man who is weak rather than bad, and has been made the tool of a German Jew adventurer without any scruples. There are several good situations in the plot, which could be readily dramatised, and three or four characters are drawn with some individuality and vigour. The general treatment reminds one occasionally of the late Mortimer Collins, but there is no likeness in style. Of one thing Mr. Hurlburt should beware—attempts to write Irish dialect, which he has failed to reproduce correctly.

The Romance of Dollard is a tale of the old French colony in Lower Canada, and records one of those feats of arms which helped to win the mastery over the Red Men, even though they were left technically victors at the time. The general accuracy of the narrative is vouched for in a preface by the most competent expert in this branch of history—Mr. Francis Parkman—though he warns the reader that the feminine factor introduced for picturesqueness is not equally authentic. Mrs. Catherwood has used her materials skilfully, and produced a vivid story; and a word may be said in praise of the illustrations, which belong to an American school of wood-engraving whose methods and effects differ from those current among the artists of this country.

John Clifford is crude, but shows tokens of capacity on the author's part to do much better when he shall have acquired more experience. As the book actually stands, it reads more like the jottings set down as raw material for a novel than as the completed work; and the style of treatment is somewhat fragmentary, lacking sequence and finish.

If the doctrine of metempsychosis were sufficiently accredited, it might easily be held, on the strength of *Alderdene*, that the spirit of the late G. P. R. James had passed into the body of the author. The plot, machinery, incidents, and diction are one and all, with a single specific exception, wholly in James's manner; and the principal factor in the catastrophe of the story is almost textually reproduced, though no doubt without either conscious or unconscious plagiarism, from one of the elder

novelist's romances, which I cannot name without a search. But it is James in his stronger moods, not in his weaker ones, whom we find recalled to memory here. The single exception referred to is the very modern grammatical solecism "different to" (which occurs, by-the-by, in almost every book included in this notice)—a blunder which G. P. R. James never committed, and which was unknown at the period of George II., which is that chosen for the date of the story, not beginning to appear, to the best of my recollection, till about 1832, or even later.

RICHARD F. LITLEDALE.

SOME SERIAL PUBLICATIONS IN THEOLOGY.

"THE EXPOSITOR'S BIBLE."—*The Book of Revelation*. By William Milligan. (Hodder & Stoughton.) Prof. Milligan writes with authority on the Apocalypse. His Baird lectures and his Commentary in Prof. Schaff's New Testament (T. & T. Clark) are recognised as valuable contributions to the study of a difficult subject. The exposition before us suffers somewhat from the author's effort to avoid repeating himself. He aims "rather to catch the general import and object of the Revelation of St. John considered as a whole" than to explain particular texts or illustrate difficult allusions; and as a consequence his book is by no means light reading. Prof. Milligan realises that for most readers the Apocalypse is "a perplexity and enigma"; and he has endeavoured to remove the perplexity by writing a clear and able summary of the teaching of the book, unencumbered, as far as possible, by illustrative comment. As a lucid and scholarly statement of what Prof. Milligan takes the teaching and meaning of the Apocalypse to be, his exposition is admirable. He avoids with remarkable self-restraint the temptation to delay over special difficulties, allotting with excellent judgment to each section its due portion of exposition. But the drawback of this method is that it ignores the literary and artistic interest of the book it expounds. Many who find the theology and ethics of the Apocalypse a "perplexity and enigma" are fascinated by the fiery imagination and splendid poetry which the mystery of the meaning of the visions tends only to bring into greater relief. The Apocalypse is the only book in the New Testament in which the artistic and poetic interest is prominent, but it is therefore the book which loses most when treated from the purely didactic point of view. It is also much more than any other New Testament book a product of its age, only to be understood when it has been copiously illustrated by the historical and literary critic. Prof. Milligan's book therefore is not complete in itself as a guide to the Revelation. His earlier commentary and his Baird lectures will more readily interest the ordinary reader in the subject than this exposition, and must be used to supplement it.

"THE EXPOSITOR'S BIBLE."—*The Epistle of St. John*. By William Alexander. (Hodder & Stoughton.) Bishop Alexander has produced a delightful volume on the Epistles of St. John. His method differs somewhat from that pursued in previous volumes of the series, but the difference is entirely for the better. A Greek text—Tischendorf's slightly amended—is accompanied by the Latin of the Codex Amiatinus, the English AV and RV, and a translation by the bishop intended to illustrate his commentary. The book is divided into two parts. The first part contains four introductory discourses on the historical surroundings of the Epistles, on their connexion with St.

John's Gospel, on the polemical element in them, and on their testimony to St. John's mental and spiritual characteristics; the second part consists of seventeen discourses on consecutive sections of the three epistles, to each of which short critical and exegetical notes are added. Bishop Alexander has devoted many years of study to the Epistles of St. John. The result of his labours up to 1881 appeared in the last volume of the *Speaker's Commentary*; since then he "has frequently turned again to these Epistles," and therefore has "embraced willingly" the opportunity offered him of writing a second time on the subject. The result is a book uniting many excellences. It is first of all the work of an enthusiast who has concentrated himself for years on his subject, till his erudition has become familiar to him, and his judgment profound and sure; but the enthusiast in the present case is also a scholar and a poet. His scholarship is designedly kept in the background. He even feels it necessary to apologise in his preface for the "few Greek words here and there," which he fears may alarm the general reader; but the arrangement of the discourses, the clear brevity of the notes, the wealth of the illustrations from patristic and general literature, are in the highest sense scholarly. Whether the Bishop is quoting Adam of St. Victor, or Dr. Nathaniel Hardy, Dean of Rochester, or Victor Hugo, or Hugo Grotius, the quotation is always too short—a sure test of its relevancy. Finally, the discourses themselves are original in matter and charming in manner. The author is a poet rather than an orator, and his imaginative and vivid eloquence continually delights the reader of his pages. We call to mind the graceful words of the preface—"I began my fuller study of St. John's Epistle in the noonday of life; I am closing it with the sunset in my eyes"—and apply them to the bishop's style. A sunny sweetness and light transfigures what he writes.

"THE THEOLOGICAL EDUCATOR."—*An Introduction to the New Testament*. By Marcus Dods. (Hodder & Stoughton.) Dr. Dods has produced a good, but scarcely a very good, introduction to the New Testament. With such works as Dr. Salmon's and Canon Westcott's already in the field, his task was one of selection and compression. His essay should unite the scholarly and scientific arrangement of such a piece of work as Dr. Abbott's article on "Gospels" in the *Encyclopedia Britannica*, with the pregnancy of phrase and accurate brevity of definition to be found, for instance, in Bengel's *Gnomon*. Dr. Dods has not taken quite enough trouble to produce a masterpiece. His volume will not rank with Prof. Warfield's on *The Textual Criticism of the New Testament* in the same series. But, judged from a lower standpoint, his *Introduction* is a sound and open-minded account of the New Testament books. The chapters on the Gospels and the Pastoral Epistles strike us as the best, and those on Jude and 2 Peter as the worst. In treating of "disputed" books, Dr. Dods is inclined to leave the reader to draw his own conclusions; but the scheme of his book does not permit him to supply all the information necessary for this. He has room only for a summary of results, and when results are uncertain must clearly state the uncertainty.

"CHRISTIAN CLASSICS SERIES."—*St. Basil the Great on the Holy Spirit*. Translated with Analysis and Notes by Rev. George Lewis. (Religious Tract Society.) We are acquainted with no other translation of St. Basil's treatise which is valuable both devotionally and historically, and therefore are grateful to Mr. Lewis for the pains he has taken. The book in parts is not easy to translate, and needs almost more elaborate notes than those the translator

has ventured to give us. The Introduction and Analysis are excellent, and the translation conveys a distinct impression of the eloquence of the original. The Notes are so good that we wish for twice as many. The volume sustains the high reputation of the series it belongs to.

"CHRISTIAN CLASSICS SERIES."—*The Obedience of a Christian Man*. By William Tyndale. (Religious Tract Society.) We must congratulate the editor of this series on his true and admirable catholicity in publishing a work of Tyndale's next after a treatise by Basil the Great. With Mr. Lovett's remarks on the interest and value of Tyndale's book we fully agree; but it may be doubted whether the edition of it by the Parker Society is so difficult of access as to justify another reprint. To anyone wishing to possess the treatise by itself in a convenient and dainty form, Mr. Lovett's edition may be recommended. His introductory matter and editing leave nothing to be desired.

"CHRISTIAN CLASSICS SERIES."—*The Writings of Patrick, the Apostle of Ireland*. By C. H. H. Wright. (Religious Tract Society.) How excellently the Religious Tract Society, in the publication of their "Christian Classics Series," are fulfilling their promise of considering the tastes not only of "professed students" of theology, but also of "thoughtful general readers." Number VI. of this series makes manifest. It contains Patrick's writings, arranged under the heads of (1) genuine works, and (2) doubtful remains; with an appendix containing two poetical versions of Patrick's hymn; and the editor's notes on his translations. The introduction explains that the book is a second edition of the *Writings of St. Patrick* published in 1887 under the editorship of Prof. G. T. Stokes and Dr. Wright, and sold for sixpence sewn and one shilling in cloth. The editors made great efforts to produce a work which should avoid matters of religious controversy, and attempted—though unsuccessfully—to secure the assistance as co-editor of an "eminent Irish scholar, a Roman Catholic priest." The cheap edition, published at a loss, was speedily disposed of; but funds failed for a second issue, whereupon the book was offered to the Religious Tract Society, and very wisely accepted by them. Dr. Wright's name appears alone on the title-page, but Prof. Stokes's initials mark his notes. The Introduction and Notes have been revised, and the notes transferred to the end of the volume. We regret that it has been found impossible to retain the ornamental designs from the Book of Kells; but this is the only alteration we would make. The binding and printing of the volume are worthy of the scholarship and learning of its contents.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Apostolic Fathers*. Part II.—St. Ignatius and St. Polycarp. (Griffith, Farran & Co.) The remains of Saints Ignatius and Polycarp not being sufficient to fill a volume, the present editor has added to them translations of the Teaching of the Twelve Apostles and of the Epistle to Diognetus, as well as a short history of the Church in the second century by the late Prof. Burton, and an essay on the Right Use of the Fathers by William Reeves. Reeves's essay—which was written against Daille's well-known treatise—is interesting and forcible; but Dr. Burton's sketch of the second century was scarcely worth reprinting. We should have liked fuller bibliographical notes on both these essays. The remains of Ignatius and Polycarp are given in Archbishop Wake's translation, with portions of his introductions. An anonymous editor brings the archbishop down to date concisely and sensibly. The same editor is perhaps the

translator of the Teaching of the Twelve Apostles and the Epistle to Diognetus. Our only quarrel with the volume is that it has no clear statement of what it contains. The public ought to have been informed that the translations from Ignatius and Polycarp are Archbishop Wake's.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*Justin Martyr's Apology*. (Griffith, Farran & Co.) The greater part of this volume is taken up with Bishop Kaye's account of the writings and opinions of Justin Martyr, which the student will find useful and the general reader pleasantly written. The apology itself is presented in the version of William Reeves. Reeves died vicar of Reading in 1726, so that his vigorous translation is interesting as a specimen of early eighteenth-century English prose. In accuracy, it is naturally inferior to the version of Dr. Dods in the "Anti-Nicene Christian Library," and of G. J. Davie in the "Library of the Fathers." Instead of collating the references in Bishop Kaye's essay afresh with a copy of the Paris edition of Justin's work published in 1636, they should have been made to refer to some handy and accessible modern edition. The dates of Bishop Kaye's book ought to have been given, and the title and dates of the volumes from which Reeves's translation was taken.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Ecclesiastical History of the Second and Third Centuries*. (Griffith, Farran & Co.) Bishop Kaye's ecclesiastical biographies are distinguished for the care and skill with which the Bishop analysed the works of the men he treated of. His accounts of the writings of Justin, Clement, and Tertullian can never become useless to the student, and remain for the general reader the best and fullest descriptions he can obtain. They are much better than translations. The analysis of the writings of Tertullian was the bishop's most elaborate work, and is well worth republication; but here again—as in the volumes above noticed—the unlearned reader is left to his own devices to find out the date of the book he is reading.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Prose Works of the Right Reverend Thomas Ken*. Now first collected and edited, with a Biographical Notice, by the Rev. W. Benham. (Griffith, Farran & Co.) As Mr. Benham hints in his graceful "biographical introduction," Dean Plumptre's recent life of Ken has suggested this first edition of his collected prose works. It is not quite certain that the first and longest of these—"Icabod, or the Five Groans of the Church"—was really by Ken; but it is a work of great historical interest and rarity, and, therefore, its republication in a cheap and handy form will be acceptable to many readers. Whether the number of these will be sufficient to enable the publishers to add Ken's poetry to his prose is perhaps doubtful. Much of the poetry is still in manuscript, and ought to be published if possible. Mr. Benham, in his introduction, gives most of the bibliographical facts concerning the treatises he edits; but this information ought to be repeated before each tract. We cannot understand the sense of devoting a whole page to the title of, for instance, "A Manual of Prayers," &c., and leaving out the dates of its publication. We should also have liked a note on the hymns. What is the relation of the evening hymn to Sir Thomas Browne's very similar verses?

NOTES AND NEWS.

At the last meeting of the Council of the Camden Society it was resolved to issue for the year 1890-91 (1) the accounts of Henry Earl of Derby, afterwards Henry IV., during his travels in Prussia and elsewhere; to be edited by Miss Lucy Toulmin Smith, with the co-operation of the Historical Society of East Prussia; (2) the Clarke Papers, vol. i., to be edited by Mr. O. N. Firth. The first of these books will throw light upon the travelling expenses in the east of Europe of one who took much the same route as that of the Knight in the *Canterbury Tales*; the other will bring forward most important evidence bearing on the aims of the army and on the character of its leaders, more especially on that of Cromwell, after the conclusion of the first Civil War.

A MEETING of the subscribers to the "Index Library," to constitute the proposed British Record Society, will be held on Thursday next, November 28, at 4.30 p.m., at Herald's College. Mr. Charles Elton has consented to take the chair.

MR. F. F. ARBUTHNOT—in continuation of his efforts to revive the old Oriental Translation Fund, to which attention was called in the ACADEMY of June 22 (p. 48)—has summoned a meeting of those interested in the matter for Wednesday, December 4, at 3 p.m., in the rooms of the Royal Asiatic Society, Albemarle Street.

The three publishing firms of Messrs. Kegan Paul, Trench & Co., Messrs. Trübner & Co., and Messrs. George Redway & Co., have this week been amalgamated, and formed into a limited liability company under the style of Kegan Paul, Trench, Trübner & Co. It is proposed to concentrate the whole business at Ludgate Hill, by utilising the premises at present in the occupation of Messrs. Trübner and their various tenants.

A FINE art work containing a descriptive, historical, and pictorial account of *Rivers of the East Coast*, with illustrations by Mr. W. Hatherell, Harry Hine, W. H. J. Boot, and numerous other artists, will be published by Messrs. Cassell & Co. in a few days.

MR. ERIC MACKAY, author of "Love-Letters of a Violinist," is at work on a five-act tragedy in blank verse, which will appear very shortly.

MR. JOHN HEYWOOD, of Manchester, announces for publication on November 25 a new novel entitled *A Cavalier's Ladye: A Romance of the Isle of Wight*, by Constance MacEwen (Mrs. A. C. Dicker), with illustrations.

THE Gujerat Vernacular Society—whose headquarters are at Ahmedabad—has awarded prizes for the translation into the vernacular of Smiles's *Character*, Sir W. W. Hunter's *Indian Empire*, and a Life of Alfred the Great.

THE sale of Mr. Rennell Rodd's *Frederick, Crown Prince and Emperor*, to which an introduction was written by the Empress Frederick, realised a profit of £400. This sum the Empress has, in accordance with her previously expressed intention, sent as a donation to the Hospital for Diseases of the Throat in Golden Square.

MR. EDWARD FOSKETT has just been appointed to the office of chief librarian of Camberwell.

ON Wednesday and Thursday of next week Messrs. Sotheby will sell a collection of autograph letters and MSS. of quite exceptional interest. Most of them belonged to William Chisholme, successor to Lord Stowell as literary executor of Dr. Johnson. These include an

historical series relating to the Monmouth rebellion; another series relating to Dr. Johnson, mostly written to Sir William Scott (Lord Stowell); letters of Lord Nelson and Lady Hamilton; seven of Charles Lamb's early letters to Coleridge, containing many details that have never been published; fourteen letters of Disraeli, written at the time of the Indian Mutiny; and eighty letters of Sir William Napier, of the same period. From other collections come a number of letters of Shelley, the interest of which has been partly discounted by recent biographies; several letters of Dickens, and unpublished letters and MSS. of Thackeray; and a holograph Suite of Johann Sebastian Bach.

MESSRS. MACMILLAN have now issued in their cheap series *Tom Brown at Oxford*, with the illustrations by Mr. Sydney P. Hall, by which this artist first became known to a wider public outside his own university. The story appeared in *Macmillan's Magazine* during 1881, four years after the more famous book to which it is a sequel. On its publication in three volumes in November of that year, a second edition was immediately called for. A one-volume edition was not issued until 1864. The illustrations were added in 1871; since which date its popularity would seem to equal that of *Tom Brown's School-days*, for ten reprints of each have appeared.

THE FORTHCOMING MAGAZINES.

THE *English Illustrated Magazine* will, as usual, issue a double Christmas number for December. The first article is a description of Dartmoor, by Mr. Grant Allen, illustrated with no less than fourteen drawings by Mr. W. Biscombe Gardner, some of which he has himself engraved. "Poachers Furred and Feathered" is written, illustrated, and engraved entirely by Mr. G. E. Lodge. Mr. Walter Crane illustrates, in his own peculiar fashion, the account of a tour in the Peloponnese by Mr. James Baker. The making of nails and chains by women in the black country is described by the Rev. Harold Rylett, with drawings to scale of their handiwork. Under the title of "A Storied Tavern," Mr. W. Outram Tristram gossips about the Cheeshire Cheese; Mr. W. M. Conway writes about the cats of ancient Egypt; the old-fashioned song chosen for illustration by Mr. Hugh Thomson is "Oh dear, what can the matter be?"; a love-lyric by Mr. J. Bennett is set to music by Mr. Hamish MacCunn; and Mr. W. Clark Russell contributes one of his sea stories, about the voyage to India round the Cape when the present century was young. Altogether, a number of abundant and varied interest.

MESSRS. BOUSSOD, VALADON & Co., of New Bond Street, will again publish for Christmas an English edition of *Le Figaro Illustré*, which is now in its seventh year. There will be six coloured plates, including two double-page ones—"Roses," by M. Carolus Duran; and "A Balloon Ascent a Century Ago," by M. Maurice Leloir. The stories, all with illustrations of their own, will be "Heads or Tails," by M. Alexandre Dumas; "Scarlet Feyer," by Gyp; "The Prettiest Woman in Paris," by M. Ludovic Halévy; and "The Wedding Journey," by M. Jules Simon.

THE December number of the *Century* will contain a selection from Wallington's *Letters*, with portraits by Joseph Pennell and Harry Fenn; and an article by Alfred Stevens and Henri Gervax on the "Paris Panorama of the Nineteenth Century," illustrated by Ogden and other artists.

THE December number of *Scribner's Magazine* will contain an article on "Contemporary

American Caricature," illustrated with cartoons by seventeen of the leading humorous artists; "The Age of Words," by Mr. Edward J. Phelps, late minister in England; "How the other Half lives"—an account of the slums of New York, illustrated from flash-light photographs; and an illustrated description of a "pardon" in Brittany.

THE December number of the *Scots Magazine* will contain the Marquis of Lorne's opening address at the recent Art Congress in Edinburgh, a paper by Prof. Lewis Campbell on "The Future of Greek Studies in Scotland," a poem by Prof. Blackie, and a paper on "Christmas Customs in Scotland" by the editor.

MISS EVELYN EVERETT GREEN has written a new story, entitled "The Stronger Will," the first instalment of which will appear in the December part of *Cassell's Magazine*, commencing a new volume. In the same part two other serial stories—"To be given up," by Kate Eyre, and "In the Wild West," by J. Berwick Harwood—will also be begun.

AN American edition of the *Nursing Record* (Sampson Low) will henceforth be published weekly by Messrs. Bromfield, of New York.

UNIVERSITY JOTTINGS.

PROF. SAYCE will leave Oxford next week, in order to spend the winter in the East. His destination will probably be Egypt, where his permanent address is Shephard's Hotel, Cairo.

IN convocation at Oxford, next Tuesday, it will be proposed to confer the honorary degree of D.C.L. upon Mr. Alfred Russel Wallace.

A MEMORIAL is being signed urging the claims of Prof. E. Ray Lankester to the Linacre professorship at Oxford, which it is understood will shortly become vacant.

DR. KING, the Hulsean Lecturer at Cambridge, announces a course of four lectures on "The Asaph Psalms (Pss. l, lxxiii.-lxxxiii.)," with special references to certain ideas which are met with in the early religion of Babylonia.

THE board for biology and geology at Cambridge have recommended the appointment of an additional university lecturer in botany, at the modest stipend of £100, to undertake elementary and advanced instruction in cryptogamic botany.

SOME weeks ago we stated that a Bengali lady had joined Girton College, Cambridge. We now learn that Somerville Hall, Oxford, has a Parsi student, Miss Cornelia Sorabji, who is already a B.A. of Bombay University.

LINCOLN COLLEGE, Oxford, has recently purchased a portrait of John Wesley, which has been pronounced to be either the original or a replica of the picture painted by James Williams in 1743, and engraved in mezzotint by Faber.

MR. W. C. D. WHETHAM, of Trinity, has been elected to the Coutts Trotter studentship at Cambridge, founded last year in memory of the late vice-master of Trinity, for the encouragement of original research in natural science.

THE *Oxford Magazine* of November contains a long obituary notice of the late Dr. Edwin Hatch, signed T. K. C. It is rendered yet more interesting by a quotation from a letter by Dr. Harnack, which concludes thus:

"He [Hatch] was a great writer. Few books have been written so masterly as his lectures. But above all, he was a glorious man, whose loss I shall never cease to mourn."

We may take this opportunity of correcting a statement in the notice of Dr. Hatch in the

ACADEMY of last week. The living of Purleigh was not valuable to him.

Two academical jubilees have lately been celebrated in Germany—on November 18, that of Prof. von Gneist, of Berlin, so well known in this country for his works on English constitutional history; and on November 14, that of Prof. Konrad Hofmann, of Munich, to whom an album was presented containing photographs of eighty of his pupils, a poem by Paul Heyse, and a number of philological dissertations. The presentation was made by Prof. Karl Vollmüller, of Göttingen.

DURING three days of next week, Wednesday to Friday, Messrs. Sotheby will be engaged in selling the library of the late Prof. Churchill Babington, of Cambridge. As might be expected, the collection is rich in archaeology and numismatics, as well as in botany and natural history generally. But Prof. Babington was likewise somewhat of a bibliophile; and a few rare volumes of miscellaneous interest will also be found in the catalogue.

Scribner's Magazine for November has an article mis-entitled "A Student of Salamanca." It is really an interesting account of a visit paid to this old university by an American, who regrets that so few traces of antiquity are to be found in the life of the students, who number only about 400. Even the familiar title of "bachelor of Salamanca" has disappeared. But the buildings seem to be superb; and there is still preserved a Colegio de los Nobles Irlandeses, with a rector and three students, where any English-speaking traveller will receive hospitality. But, in referring to this, the author should not have implied that the Duke of Wellington's aid [*sic*] of O'Connell was contemporary with the Battle of Salamanca.

ORIGINAL VERSE.

LOVE'S PILGRIMS.

I SAW them pass, their high clear faces pale
With deathless longing, their dark eyes up-
turned
To where the dying flame of sunset burned,
While deep in shadow lay the enflowered vale;
Above, one cloud, a snow-white hurrying sail,
Sped o'er the darkening sky, as tho' it spurned
The azure depths; while passionate planets
yearned
Toward the hidden god, love only might unveil.
I saw them go, press up the desolate hill,
And stand clear-cut against the sunset's fire,
Yet dared not follow; like a broken lyre
That sings not, smitten, so my tortured will,
Pale as the ghost of some unalasked desire,
Held me in bondage, anguished—frozen—till.

EVELYN PYNE.

OBITUARY.

PROF. ELMSLIE.

IT is with deep regret that every well-wisher of the progressive study of the Old Testament will hear of the death of Dr. W. Gray Elmslie, Professor at the English Presbyterian College, at the early age of forty-one.

As one of the most distinguished pupils of the greatest of our academical teachers of Hebrew (Prof. A. B. Davidson of Edinburgh), and as a widely cultured theologian and preacher, he had every chance of becoming a leading man both within and without the Presbyterian body. He had a passion for literature and a sympathy with modern thought which were most valuable adjuncts to his undeniable Christianity and scholarly training as a Hebraist. He tried to do the work of two men, and failed. Church work and professor's work cannot both be prosecuted by the same man

with equal vigour. Dr. Elmslie had before him a fine model for his professorial work: to Prof. Davidson, his friend and teacher, he devoted what may be called a psychological study of depth and subtlety in the *Expositor* for January 1888. He himself did not take his work as a Hebrew teacher lightly; for he introduced into this country on a smaller scale the system of Hebrew classes for non-academical students so successfully carried out in America by Prof. Harper of Yale and his colleagues. By his extra-collegiate lectures on Hebrew and the Old Testament Dr. Elmslie set an example to Biblical scholars which we may hope will not be without its fruits.

"C'est pour nous tous un devoir de rompre le cercle magique dans lequel nous restons volontairement enfermés."

T. K. CHEYNE.

WE must be content this week merely to record the death of William Allingham, the poet, which occurred on November 18.

MAGAZINES AND REVIEWS.

THE November number of the *Archaeological Review* (David Nutt) has at least two interesting articles, the purport of both of which is concealed by their titles. Prof. F. W. Maitland, under "Surnames of English Villages," really suggests a very ingenious speculation to explain the fact that the township, vill, or parish possesses, as apart from the manor, no judicial court of its own. His theory is that the modern parish, at least in many cases, represents only a fraction of the original unit, which was identical with the hundred, with, of course, its own court. His argument is based upon the fact that, throughout the south and south-east of England, the names show that many of the existing parishes are sub-divisions of larger units distinguished from one another often by the names of their lords. The Rodings in Essex, the Worthys in Hants, and the Winterbournes and Tarrants in Dorset, are examples of this. In "Early Boroughs in Hampshire," Mr. T. W. Shore deals, not with corporate municipalities, but with the "burys," which carry us back to the castles of refuge of pre-Saxon times. Mr. G. L. Gomme has gathered a mass of miscellaneous information about the domestic architecture of savage tribes, which reminds us, in its want of method, of Mr. Herbert Spencer's sociological collections. Mr. C. L. Thompson writes briefly upon the light that recent excavations in the City have thrown on our knowledge of the course of the old stream of Walbrook; and the Roman remains of Dorsetshire are catalogued by Mr. J. J. Foster.

THE chief contents of the *Boletín* of the Real Academia de la Historia for November are part of the material discovered by F. Danvila on the history of the Cortés of Philip IV. It includes the report in 1621 of the services of the navy from 1617, and other matters of interest, such as the prohibition of new religious foundations in towns, the payment and the petitions of the Procuradores. Of equal importance for the early history of the Inquisition in Seville and Aragon are the Bulls of Sixtus IV. and Innocent VIII., and other documents printed by Father Fita. The failure of the first attempts is acknowledged, and in 1482 the Inquisition is made over to the Dominicans to work with the Ordinary of each diocese. Two polished stone axes in use among the Indians on the Napo in Ecuador have been presented to the Academy by Father Tovia, a missionary, who has compiled a grammar and dictionary of the language.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AMIEL, E. Un libre penseur au XVI^e Siècle : Erasme. Paris: Lemerre. 3 fr. 50 c.
- BUGNOTTET, G., et A. NOIRPOUDRE DE SAUVIGNY. Etudes administratives et judiciaires sur Londres et l'Angleterre. T. 1. Paris: Durand. 10 fr.
- FORTIFICATION, la, et l'Artillerie, dans leur état actuel. Brussels: Spineux. 8 fr.
- GODST, F. Histoire littéraire de la Suisse française. Paris: Fischbacher. 8 fr.
- LOHMUS, H. L. Briefe über Geschichte, Philosophie, schöne Literatur, Staatswirtschaft u. Gesellschaftslehre. Berlin: Siegmund. 6 M.
- MENDES, Catulle. Méphistophéla. Paris: Dentu. 2 fr. 50 c.
- ROSSI, V. Histoire littéraire de la Suisse romande des origines à nos jours. T. 1. Basel: Georg. 6 M.
- SIMON, Jules. Mémoires des autres. Paris: Testard. 3 fr. 50 c.

HISTORY.

- BLAZE DE BURY, H. Jeanne d'Arc. Paris: Didier. 7 fr. 50 c.
- GASNER, E. Zum deutschen Strassenwesen von der ältesten Zeit bis zur Mitte d. 17. Jahrh. Leipzig: Hitzel. 3 M.
- GINDLEY, A. Waldsteins Vertrag mit dem Kaiser bei der Uebnahme d. Zweiten Generalats. Prag: Calve. 1 M. 20 Pf.
- KLIEMSCH, J. M. Urkunden u. Regesten zur Geschichte d. Gutes Porechin im 14. u. 15. Jahrh. Prag: Calve. 4 M. 20 Pf.
- PIERLING, Papes et Tsars (1547-1597), d'après des documents nouveaux. Paris: Retaux-Bray. 7 fr. 50 c.
- STIEVE, H. Wittelsbacher Briefe aus den J. 1590 bis 1610. 4. Abthg. München: Franz. 4 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- AUGUSTIN, F. Ueb. den jährlichen Gang der meteorologischen Elemente zu Prag. Prag: Calve. 7 M. 20 Pf.
- CHAIKNET, A. E. Histoire de la psychologie des Grecs. T. II. La psychologie des Stoiciens, des Epicuriens et des Sceptiques. Paris: Hachette. 7 fr. 50 c.
- FESCHER, L. Grundriss d. Systems der Philosophie als Bestimmungslehre. Wiesbaden: Bergmann. 3 M. 50 Pf.
- FENSAULT, A. Système atomique: théorie et notation-comparaison avec les équivalents. Paris: Masson. 8 fr.
- GADBAUD DE KERVILLE, H. Les végétaux et les animaux lumineux. Paris: Baillière. 3 fr. 50 c.
- GUERRE, Jules de. Résultats des campagnes scientifiques accomplies sur son yacht par le Prince Albert de Monaco. Campagnes de "L'Hirondelle," 1884-7. Vol. I. Hydrographie et Zoologie. Paris: Masson. 30 fr.
- LILIENTHAL, O. Der Vogelflug als Grundlage der Fliegenkunst. Berlin: Gertner. 10 M.
- SAPORTA, le Marquis de. Dernières adjonctions à la flore fossile d'Aix-en-Provence. Paris: Masson. 30 fr.
- VELENOVSKY, J. Die Färne der böhmischen Kreideformation. Prag: Calve. 2 M. 40 Pf.

PHILOLOGY.

- BARTH, J. Die Nominalbildung in den semitischen Sprachen. 1. Hälfte I. Die schlichten Nomina. Leipzig: Hinrichs. 10 M.
- CORPUS inscriptionum latinarum. Vol. III supplementum. Fasc. 1. Berlin: Reimer. 17 M.
- LE CLERC, G. Le Bestiaire. Zum ersten Male vollständig nach den Handschriften v. London, Paris u. Berlin m. Einleitg. u. Glossar hrg. v. R. Reisch. Leipzig: Fues. 10 M.
- LUDWIG, A. Ueb. die Kritik d. Rigveda-Textes. Prag: Calve. 1 M. 80 Pf.
- MEYER-LÜBEK, W. Grammatik der romanischen Sprachen. 1. Bd. Lautlehre. Leipzig: Fues. 16 M.
- THIERCK, G. Quaestiones de Cornifici et Ciceronis artibus rhetorica. Leipzig: Fock. 1 M. 50 Pf.
- TKALOG, J. B. Monumenta historica lib. regiae civitatis Zagrabiae. Vol. I. 1093-1399. Agram. 12 M.

CORRESPONDENCE.

THE ETYMOLOGY AND ETHNIC MEANING OF THE NAME "BULGARIAN."

Bentcliffe, Eccles: Nov. 12, 1889.

In writing a series of monographs on the various Hunnic tribes, I have been struck by the uncertain connotation of the name "Bulgar" in early times.

It is a singular fact that, although the race had been well-known and had made many forays into the Roman dominions for a century before Procopius wrote, he never names the tribe at all. He gives many details about the various races round the Euxine, and maps out for us the situation of various Hunnic races, but not a word does he say about the

Bulgars. In this he is followed by Agathias, who professed to continue his history, who also names other Hunnic tribes, but not the Bulgars. This is similarly the case with Menander, who carries on the story where Agathias leaves it.

On the other hand, John of Antioch, Eunodius, Cassiodorus, Marcellinus, and Jordanes, all name the Bulgars. There can be little doubt to those who read the story carefully that the Bulgarians of these writers are the same people as the Huns of Procopius, who describes their many raids upon Thrace as coming from precisely the same district as the Bulgarian raids of these writers; and it has been very generally allowed that the Huns of Procopius are in fact the Bulgars.

This reasonable conclusion does not, however, solve the difficulty, which is that Procopius and Agathias not only give general references to Huns, but also the names and detailed accounts of the various Hunnic tribes, from which list they entirely exclude any reference to Bulgars; and Jordanes, who also gives similar details, and who does mention the Bulgars, does so in a sentence so crooked and difficult to construe that I feel assured it is either corrupt or that he had a mental embarrassment caused by having to reconcile the nomenclature of other writers with the facts as known to himself. The sentence I allude to runs as follows:

"Quibus (Aestis) in austro adsedit gens Acatzirorum fortissima, frugum ignara, quae pecoribus et venationibus vitat. Ultra quos distenduntur supra mare Ponticum Bulgarorum sedes, quos notissimos peccatorum nostrorum mala fecere. Hinc jam Hunni, quasi fortissimarum gentium fecundissimus caespes, in bitariam populorum rabiem pullularunt. Nam alii Outziagiri, alii Saviri nuncupantur, qui tamen sedes habent diversas. Juxta Chersonem Outziagiri, quo Asiae bona avidus mercator importat, qui aestate campos pervagantur effusas, sedes habentes prout armentorum invitaverint pabula, hieme supra mare Ponticum se referentes. Hunnuguri autem hinc sunt noti quia ab ipsis pellium murinarum venit commercium, quos tantorum virorum formidavit audacia."

The only explanation I can give of this ambiguous sentence, coupled with the other facts named, is that Bulgar was not a specific Hunnic name at all, but a generic name, applied as Hun was to various Hunnic races, as Zeus, in fact, says (see *Die Deutsche*, &c., 715); and that it was not a native indigenous name, but one applied by strangers, in all probability either by the Slavs or by the Goths, who called those people Bulgars who were named Huns by others.

In regard to the etymology of the name "Bulgar," I know of none so probable in every way as that which connects it with the name of the river Volga. Some have argued that the Volga derived its name from the Bulgars, which seems to be an inversion of all laws of nomenclature, and to be at issue with the fact that we do not know of any tribe in early times which lived on the Volga and called itself Bulgar—a name for which I know no satisfactory Turkish or Ugrian etymology. The later Bulgarians of Kazan were separated by several centuries from the first occurrence of the name Bulgar. I have little doubt that "Bulgari" is in some way connected with "Volga," and probably means "Dwellers on the Volga."

Let us now consider the history of the name "Volga." In the first place, it is absolutely unknown to either the Turks or Kalmuks. The various Turkish tribes, including the Chuvashes (who have many claims to represent the old Bulgarians of Kazan), call the river "Idel" or "Adal." The Kalmuks call it "Ishil" or "Ishil gol." (Müller, *Ugrische Volkstamm* ii. 103-4.) If we turn to the Ugrian races living near the river we find that the Cheremisses

call it "Jul," while the Mordvins call it "Rau."

The name is unknown, therefore, to the older races living on the river. On the other hand it is, and has apparently always been, the name by which the Russians have known it. Nestor, the oldest Russian chronicler, writing about 1100, so calls it. Plano Caprini, the Minorite friar, is the first Western writer who uses the name "Volga." Rubincuis, who followed him a few years later, about 1246, expressly says that it was called "Etilia" by the Tartars and "Volga" by the Russians. The Englishman Chancellor, writing in the middle of the sixteenth century, speaks of the greatest river of Muscovy as that "which the Russes in their owne tongue call Volga, but others know it by the name of Rha." (Hackluyt, i. 247-8; Müller, *op. cit.*, ii. 108-9.)

There can be small doubt, therefore, that the river Volga received its name from the Russian Slavs. And it seems to me to be equally probable that the name "Bulgar" was first made known to the Roman writers by the Slavs who first appeared on the Danube about the time when the Bulgars are first named; and that it was the Slavic designation of the races otherwise known to Procopius from direct intercourse with them by their own indigenous names.

This is confirmed by the statement of the Emperor Constantine Porphyrogenitus that "Bulgar" was the name of those formerly called "Hunnuguri."

My object in writing is not so much to clear up the etymology of the name "Bulgar" as to simplify the history of the Hunnic races by getting rid of a term which has been widely accepted as a specific race-name; but which is, so far as we can see, a mere foreign appellation, applied to tribes we know by other names by their Slavic neighbours, and which has probably no ethnic value at all, and simply means the people from the Volga. If this note should be acceptable, I should like to supplement it by another.

HENRY H. HOWORTH.

THE PATRICIATE OF PIPPIN.

Cambridge: Nov. 18, 1889.

I am glad to learn that Prof. Freeman so far admits the reasonableness of the criticisms which I ventured to offer (see *ACADEMY*, November 2) on his article on "The Patriciate of Pippin" in the *Historical Review*, as to promise to "carefully weigh" them on some future occasion. If he finds much satisfaction in the slightly more courteous tone in which Waitz, in the second edition of his *Verfassungsgeschichte*, still repudiates the idea that Pope Stephen at the court of Pippin was the mouthpiece of the emperor, I am at least equally pleased to find that, whereas the German scholar in his first edition denounced such a theory as "entirely baseless" (*ganz ohne Grund*), in his second, after noting all that M. Bayet has to urge in its favour, he still pronounces it to be "without foundation" (*nicht begründet*). At this rate of progress, it will take a good many editions of the *Verfassungsgeschichte* to bring the author round to Prof. Freeman's view of the matter.

In the meantime I should like to offer a brief explanation on two points in respect to which Prof. Freeman takes exception to some of the expressions used in my first letter. He says he does not understand why I speak of him as "conceding" the authenticity of the *Clausula de Pippino*, but, at the same time, "preferring" not to quote that very memorable record. I think that to every scholar who has looked into this question, and also read Prof. Freeman's article, my language will be perfectly intelligible. The authenticity of the *Clausula* has been questioned, and was at one time doubted

by Wattenbach himself (*Deutschlands Geschichtsquellen*, ed. 5, i. 120, n. 2), although both he and Ranke have since accepted it as authentic. But, if authentic, it seems to me so strongly to contravene Prof. Freeman's theory that I am not surprised that he "preferred" not to quote it in his article. To translate the passage of which I gave in my former letter the Latin, the *Clausula* tells us that "Pippin at the hands of Stephen was anointed king and patricius, and received benediction, along with his two sons Charles and Carloman." Now if Stephen did this "by the authority of the reigning emperor," the total absence of any hint to that effect on the part of the writer is at least a rather remarkable suppression of historic fact. Again, it is not a little surprising that the pontiff should have anointed the two sons, as well as the father, thereby intimating that the dignity was to become hereditary in Pippin's family. Such a theory, it is true, was perfectly in keeping with Stephen's views in connexion with the Frankish monarchy; for, as the *Clausula* goes on to tell us, he also "omnes interdicti et excommunicationis lege constrinxit, ut nunquam de alterius lumbis regem in sevo præsument eligere"; but that the emperor should have designed to confer the dignity of patricius in perpetuity is at variance with all the imperial traditions of this period. Then, again, the anointing is a part of the ceremony which strongly marks it as one of which the emperor had no cognisance. Prof. Freeman says, indeed (p. 705) that he "would not take upon himself to deny that Constantine may not [sic] have had something to do even" with this. He seems to forget that the ceremony of anointing upon such occasions was first had recourse to among the Franks when Pippin was consecrated by Boniface, and that the same practice did not obtain in the Eastern empire until after Charles had been crowned emperor (see Goar, *Euchologium*, p. 928).

Lastly, I maintain that to speak of the "Greek emperor" in the time of Pope Hadrian is perfectly admissible, as marking the antithesis to the "patricius Romanorum." In Hadrian's letters the imperial subjects, whether in Constantinople or in Southern Italy, are always "Greci." They are often characterised indeed as "Deo odibiles," "nefandissimi," and "neccidendi" (the last the very epithet which Prof. Freeman selected to hurl at the unhappy Turks in a memorable controversy); but they are always "Greci" in opposition to the "Romani" (the pontiff's own subjects), and Hadrian looked upon the emperor as *their* emperor, and not *his*.

J. BASS MULLINGER.

"CLOUGH," "CLOW."

Oxford: Nov. 19, 1889.

The word *clough*, in Sc. *cleuch*, Lancashire *clouf*, a ravine, has been skilfully handled in the ACADEMY (August 31, and September 7, 1889) by the Rev. A. L. Mayhew. His sagacious observation, that the O.E. *clôh* (to which all the forms, in all dialects, point back) probably represented an original Teutonic **klanh-*, and was thus a derivative of the same root as German *klänge*, "a clough," has, I believe, received the adhesion of every competent etymologist. It has been subsequently clinched by the fact, pointed out by Prof. Sievers, that the exact O.H.G. representative of O.E. *clôh*, which (if Mr. Mayhew's view were correct) would be *klâh-*, actually exists in the place-name *Klâhuelde* (Foerstemann). We may hope that the erroneous notion, first broached by Skinner (apparently on the strength of the northern pronunciation *cluff*, *clouf*—cf. *enough*, *tough*), that *clough* was in some occult way related to the Icelandic *klof* or *klofi*, will now disappear from local glossaries.

I wish to call attention to another word, sometimes also (though erroneously) spelt *clough*, which has had a curious history. It is a word well known in the basins of the Trent and Humber, and other northern rivers. According to Mr. E. Peacock, *Glossary of Manley and Corringham* (=N.W. Lincolnshire), it means

"(1) the outfall sluice of a river or drain communicating with a tidal river and provided with flood-gates; (2) a shuttle fixed in the gates or masonry of a [canal] lock, which is capable of being raised to admit or discharge water; also, a similar arrangement by which the admission of water to the wheels of water-mills is regulated."

Hunter, in his *Hallamshire Glossary*, explained it as "a flood-gate where water is artificially dammed up"; the *Holderness Glossary*, as "a lock for retaining water in a river or canal." Elsewhere it is explained as "a strong gate suspended by hinges which opens to allow the egress of inland waters at low tide, and closes when the tide rises."

This word occurs, as *cluse*, in the *Ancren Riwele* (c. 1225) at p. 72—

"auh moni punt hire word uorte leten mo vt, as me deð water et ter mulne cluse." "but many a one pounds (=confines) her words for to let more out, as one does water at the mill clowse."

In late M.E. it appears regularly as *clowse*, *clowze*, *clouse*; plural (in Scotch Acts) *clousis*. But in the fifteenth century, as with some other words, its final -s sound was mistaken for a plural inflexion, and from that time onward we find *clowes*, *clowis*, and *clows* treated as a plural. Hence arose naturally an amputated singular *clow*, after the fashion of *cherry*, *pea*, *shay*, and *Chinese*. This is the form in which the word now actually exists in the east and north of England. But the written word has had further mishaps. In the course of last century the local term was caught up by canal-makers, "navigators," and the like, who, either confusing the word with *clough*, a ravine (as various glossarists of the nineteenth century have done), or thinking that the analogy of *plow*, *plough*, sanctioned the equivalence of *clow* and *clough*, misspelt it in the latter way. Most of the examples known to me for the nineteenth century have it as *clough*, in which disguise it might well defy the efforts of the etymologist to trace its origin. But it is not everywhere confounded with *clough* in speech. Thus, Mr. Addy in his *Sheffield Glossary* notes that *clough*, "ravine," is pronounced "cluff"; but he adds that "a man of Carlton, near Barnsley, spoke of making a *clough* (which he pronounced 'clow' so as to rhyme with 'cow') by diverting a stream into an artificial channel and damming it up." The man at Carlton was right both in his pronunciation and meaning; and the *clow* of which he spoke had nothing whatever to do with *clough*, pronounced *cluff*—being a different word in derivation, history, meaning, and pronunciation. As *clow*, it may be found in Smiles's *Lives of the Engineers* (1861), vol. i., p. 70, "had erected a sluice of the nature of a clow."

The origin of the word is the well-known late L. *clûsa*, variant of *clausa*, literally "closed place, closure," with many special applications, among which "dam," "sluice," may be found in Du Cange. Hence O.H.G. *chlûsa*, M.H.G. *klûse*, *klûs*; Mod. G. *klause*, *klaus* (used in Tirol for a dam on a mountain stream to facilitate the floating of timber, and in Rhineland for the dam of a water-mill; also in Swiss dialect for a sluice—"die shlyusz oder wasser-klaus"); M.Du. *cluse*, Du. *klus*. Whether *clûs*, *clûse*, had this sense also in O.E., where it is well known in other senses, or whether it was introduced here after the Conquest, in its Dutch or Flemish sense, does not appear. A synonym in late Latin was *exclûsa* (in Gregory of Tours, &c.),

whence O.F. *eschuse*, Mod. F. *écluse*, Ger. *schluisse*, Du. *sluys*, Eng. *sluice*. *Clowse*, or "clow," is thus almost a doublet of *sluice*, though the two words have reached us by different routes. It is hard enough on the unfortunate word that it should have lost its proper ending and been reduced to *clow*; but it adds insult to injury when the ignorant proceed to tack to it a new erroneous ending and spell it *clou-gh*. If we may no longer say a *clows* or *clowse*, let us at least keep to *clow*.

J. A. H. MURRAY.

P.S.—I see from the *Lancashire Glossary* that the original form *clouse* is still known in North Lancashire, beside the *clow*, *claw*, and *cleaw*, of other parts of the county.

THE ETYMOLOGY OF "MEERKATZE."

Ghent, Belgium: Nov. 16, 1889.

Mr. Bradley is, it would seem, not aware that his etymology of this word had already been proposed a long time ago. This is, of course, no reflection on him; on the contrary, I state it as supporting his view. See Andresen's, *Ueber Deutsche Volksetymologie*, p. 5:

"Einige neuere Etymologen behaupten, das Wort *Meerkatze* sei aus sanskr. *Markata* (Affe) umgedeutet worden. Wer sich der Namen *Meerkalb* *Meerschwein* erinnert, wird das nicht glauben mögen."

Now here in the third edition the author appears to be at variance with himself; at least, I find the first edition of his work quoted as favouring Mr. Bradley's view. "It is really," says Andresen, "a borrowed word from Sanskrit *Markata*" (Smythe Palmer, *Folk-etymology*, p. 236).

Mr. Palmer's single authority for *merecat* as an English word is Caxton in his *Reynard the Fox*. I cannot find it in any of the dictionaries at my disposal, nor have I met with it elsewhere; and, so long as no other instances are adduced, I must protest against this reference.

True enough, on p. 98 of Prof. Arber's reprint we find: "I wende hit had be a mer-moyse, a baubyn, or a mercatte"; but the possibility of Caxton's having been here under the influence of his Dutch original* is very likely. He uses such words as *vingheluck* and *beryspe*, for which latter word the New English Dictionary has no other references. I dare not further trespass upon your space to adduce more proof. All I can do is to refer to a couple of articles in *Taalstudie*—a Dutch periodical for the study of French, English, and German, &c. (vol. vii., pp. 86 and 213)—where this matter will be found discussed more at length.

H. LOGEMAN.

Ballyclough Vicarage, Mallow: Nov. 18, 1889.

MR. BRADLEY'S letter on "Meerkatze," in the ACADEMY of November 16, seems to throw some light on the passage in the Irish life of St. Brendan in the Book of Lismore, in which he is said to have come to an island where dwelt mice resembling "sea-cats" (*amail murchata*). The word "mice" (*locha*) is given *lochrapán*, *leprechauns* or *dwarfs*, by Prof. Zimmer in his late monograph (*Brendans Meerfahrt*); and this seems to give a better sense—"dwarfs like monkeys." It will be observed that the Irish *Murchat* is very near in sound to the Hindustani. The date of the

* Of the Dutch original one copy is in the Grenville collection at the British Museum, and one in the Royal Library at the Hague. My MS. transcript of the latter has temporarily left my hands for some time; but I have reason to believe that it also presents the reading *meerkat* (see Martin's *Reinart*, p. 295).

Book of Lismore is the fifteenth century. It is curious that the Latin forms of the legend of St. Brendan do not appear to have this incident.

T. OLDEN.

London: November 18, 1889.

So much of our oldest literature has been lost that the interesting point raised by Mr. Henry Bradley will, no doubt, remain insoluble. Various possibilities of an Indian word reaching the West in early times might, however, be suggested.

Thus Hārūn-al-Rashid sent to Karl the Great (whose collection of heroic songs is, by-the-by, also lost) a number of Eastern presents; among them, strange animals, including a colossal elephant. The empire of the Khalifs then reached from the Indus to the Atlantic Ocean. It is, at least, within the range of possibility that a Hindustani word might, in this way, have reached Germany.

A curious passage in Pliny's *Natural History* (ii. 67) may here be mentioned, though doubt has been thrown upon it. Pliny reports that a king of the Suevians made a present to a Roman pro-consul in Gaul, of some Indians who, sailing from India for trade purposes, were driven by storms upon the German coast. If this statement were correct, the Indian traders might, perchance, have had *markata* or monkeys on board. Whatever may be thought of the passage in Pliny, it is often by some such accident that a word gets into another country, and is there arranged for the native tongue by means of "popular etymology."

KARL BLIND.

Queen's College, Cork: Nov. 18, 1889.

In reference to Mr. Bradley's ingenious suggestion regarding the etymology of *Meerkatze*, it may be worth pointing out that the old derivation finds a complete parallel in the Latin name for the ostrich, viz., *Passer marinus*, "the sparrow from over the sea." In this case we certainly have no corruption of a foreign name.

WILLIAM RIDGEWAY.

OLD IRISH AND THE SPOKEN LANGUAGE.

London: Nov. 20, 1889.

I am very glad to see from Mr. Fleming's letter that he approves my suggestion to refer the question whether Irish or Roman type should be used to a committee of experts. Such a committee should consist partly of scholars familiar with the language in all its stages, partly of business men thoroughly conversant with the practical details of the question; and it should be composed in such a way that its decision would carry authoritative weight in all circles of those who cherish the Irish tongue.

I find from letters written to me by Mr. Fleming that I must apologise to the Gaelic Union for attributing to it the line of action of a kindred society.

ALFRED NUTT.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 24, 4 p.m. South Place Institute: "National Life and Thought of Sweden," by Mr. Eirikr Magnusson.

MONDAY, Nov. 25, 4 p.m. Royal Academy: "Pigments," II., by Prof. A. H. Church.
5 p.m. London Institution: "Shooting Stars," by Sir R. S. Ball.

8 p.m. Society of Arts: Cantor Lecture, "Modern Developments of Bread-making," I., by Mr. William Jago.
8.30 p.m. Geographical: "The Bahrain Islands, Persian Gulf," by Mr. J. Theodore Bent.

TUESDAY, Nov. 26, 8.30 p.m. British Museum: "The Religion of Babylonia. I., Origin," by Mr. G. Rostin.
8 p.m. Civil Engineers: Discussion, "Water-Tube Steam-Boilers for Marine Engines," by Mr. John I. Thornycroft.

8.30 p.m. Anthropological: "The Western Tribe of Torres Straits," by Prof. A. O. Haddon.
WEDNESDAY, Nov. 27, 8 p.m. Microscopical: Conversions.

8 p.m. Society of Arts: "Scientific and Technical Instruction in Elementary Schools," by Dr. J. Hall Gladstone.

THURSDAY, Nov. 28, 4 p.m. Royal Academy: "Pigments," III., by Prof. A. H. Church.

8 p.m. London Institution: "Mithridates and the Scorpion," by Prof. E. Ray Lankester.

8 p.m. Electrical Engineers: "Electrical Engineering in America," by Mr. G. L. Addenbrooke.

8.30 p.m. Antiquaries.

FRIDAY, Nov. 29, 4.30 p.m. Egypt Exploration Fund: General Meeting, "Recent Explorations," by Mr. F. L. Griffith.

7.30 p.m. Civil Engineers: Students' Meeting, "Principles of Iron Foundry Practice," by Mr. G. H. Sheffield.

SCIENCE.

"PARALLEL GRAMMAR SERIES."

English Grammar. Part I. Accidence. By Joseph Hall. Part II. Syntax. By Miss A. J. Cooper and E. A. Sonnenschein.

French Grammar. Part I. Accidence. By L. M. Moriarty.

German Grammar. Part I. Accidence. Part II. Syntax. By Kuno Meyer.

Latin Grammar. Part I. Accidence. Part II. Syntax. By E. A. Sonnenschein. (Swan Sonnenschein.)

THE aim of Prof. Sonnenschein's series of "Parallel Grammars" is to free the elementary study of language from the unnecessary difficulties introduced into it by the common practice of using a different grammatical nomenclature and a different order of exposition for each separate language. With this view the several Grammars are arranged as far as possible on one plan, and the same grammatical terms have been applied to these forms in all the languages which substantially correspond in function. Obviously, this "parallel" method has great advantages, not only because it avoids the waste of effort in learning mere terminology, but because it gives facilities for the comparison of the different languages with regard to structure and idiom. So far as accidence is concerned, however, the range of profitable application of this method is somewhat limited. It would, for instance, be quite irrational to write a Grammar of Sanskrit, Arabic, or Chinese on a plan that would be suitable for English or French. The functional correspondence between an inflexional form in one language and its nearest equivalent in another is never more than approximate, and is often very slight indeed. It is only when a number of languages present a considerable degree of resemblance in their grammatical structure that the parallel treatment can safely be applied to them. This condition is fulfilled in the case of the group formed by the modern Teutonic and Romanic languages with the addition of Latin and Greek. The accepted grammatical terminology of these languages is certainly susceptible of a good deal of improvement in the direction of uniformity. It is, for instance, a real inconvenience to the learner to be told that the English *I wrote* is "past indefinite," and that its most usual French equivalent, *j'écrivis*, is "past definite." With regard to syntax, even languages that widely differ in structure might with advantage be subjected to uniform treatment to a much greater extent than has ever been attempted. The tasks which language, con-

sidered grammatically, has to perform are identical all the world over; and a chief part of the business of syntax is to show how a given language succeeds (or how far, and why, it fails) in accomplishing these identical tasks. Both on practical and on scientific grounds it is desirable that this aspect of syntax should be more fully recognised in the teaching of languages; and the present series must be welcomed as a decided step in the right direction.

The amount of the changes which Prof. Sonnenschein and his collaborators propose to make in the established grammatical nomenclature is, after all, not very great, and in many of them they simply follow the example of previous grammarians of repute. In the classification of the parts of speech there is no attempt at originality. The convenient terms "definite and indefinite article" are retained for occasional use, but do not enter into the classification, the words so-called being properly placed among the adjectives. The scheme of tenses is, for English, as follows: Present, Present-Continuous, Past, Past-Continuous, Present-Perfect (called for brevity Perfect), Perfect-Continuous, Past-Perfect or Pluperfect, Pluperfect-Continuous, Future, Future-Continuous, Future-Perfect, Future-Perfect-Continuous, Secondary Future, Secondary Future-Continuous, Secondary Future-Perfect, and Secondary Future-Perfect-Continuous. The term "Secondary Future," which designates the form "I should write," is not quite unobjectionable; perhaps "Anterior Future" would express more precisely what is meant. It is, however, satisfactory to find this form recognised as belonging to the indicative mood. The name "Imperfect" is given as an optional synonym for "Past-Continuous." The propriety of this seems doubtful, as it may suggest the idea of a functional identity, which does not exist between the English "tense" and the Latin and Romanic imperfect. In the French grammar the names of the tenses are: Present, Past (=the "Past-Definite" of ordinary grammars), Imperfect, Perfect, Pluperfect, 2nd Pluperfect (*j'eus écrit*), Future-Perfect, and Secondary Future and Future-Perfect (corresponding to the ordinary "Present and Past Conditional"). The term "Second Pluperfect" is rather awkward; but it would not be easy to devise a name really descriptive either of the formal structure or of the very limited sense-function of this tense. The recognition of the so-called "conditional" as a tense of the indicative is a decided advantage. It is true that the actual use of this tense, as of some other tenses in all Aryan languages, is determined frequently by considerations pertaining to another kind of relations than those of time. We often express the notion of contingent predication by the grammatical form which primarily denotes futurity. Thus: "If his train is punctual, he *will now be* at York." No one has proposed to call "will be" in such a sentence anything but a future tense, though the time to which the sentence relates is present. The notion which dictates this mode of expression is something like this: "When we come to know the facts we shall find that, &c." The tense-form primarily denoting future time thus comes to denote a relation which is not one of time, but of sentence-class or mood—it indicates that the

clause is a contingent predication. In the same manner we use the "past" group of tense-forms for a purpose which has nothing to do with time-relation—viz., to indicate that a contingent predication is dependent on a rejected hypothesis, as in the sentence, "If his train were punctual, he *would now be* at York," where, as in the French so-called "conditional," the modal catathesis of the past tense-form and that of the future tense-form are combined. There is, indeed, a certain historical difference between the English *would be* and the French *serait* as used in contingent predication—the former is historically subjunctive and the latter is historically indicative; but then there is just the same difference between *if he were* and *s'il était*. Prof. Moriarty's book has the merit of being the first French Grammar for English use that puts this matter in its true light.

In the Latin tense-nomenclature the only innovation attempted by Prof. Sonnenschein is one that seems to me undesirable. He says that the Latin form *scripsi* is common to two tenses—the "(present-)perfect" and the "past." This is an arbitrary forcing of Latin grammar into an alien mould, and is likely to impede rather than help the learner's appreciation of the character of the language. It would be unreasonable for a grammarian to introduce a "subjunctive mood" into the grammar of a language which had no trace of any formal distinction between "subjunctive" and "indicative"; and, on the same principle, the number of "tenses" in Latin ought to be identical with the number of time-distinctions which the language actually provides for in its forms, not with the number which it might conceivably have provided for. Moreover, the use of the term "perfect" for the English *I have written* as contrasted with *I wrote*, or for γέγραφα as contrasted with ἔγραφα, is not quite unobjectionable; and the objection to it is one which is intensified when the usage is introduced into Latin grammar. When the older Latin grammarians opposed the *praeteritum perfectum* to the *praeteritum imperfectum*, their nomenclature had an intelligible fitness; and the former designation is just as appropriate in cases where we render *scripsi* by *I wrote* as in cases where we render it by *I have written*. Originally, both *scripsi* and *scribebam* were regarded (correctly, from one point of view) as *past* tenses; the latter expressed incompleteness, and was therefore called "imperfect"; the former, because it did not express incompleteness, was by way of contrast called "perfect." It is important to remark that the term "perfect" was chosen, not because it was in itself descriptively accurate, but because it was the natural antithesis to the accurate term "imperfect." Now the earlier English grammarians, moulding their nomenclature on that of Latin, applied the name "perfect" to the form *I have written*, as being most nearly analogous to the Latin *scripsi*; the form *I wrote* they regarded as corresponding to *scribebam*, which indeed it often translates. Of course, the difference of function between *I wrote* and *I have written* does not really correspond to that between *scribebam* and *scripsi*; the form *I wrote* is (in the Latin sense) as often "perfect" as "imperfect." The matter has been further complicated by the adoption on the part of Latin

grammarians (who were followed by English grammarians) of a new nomenclature, founded on an analysis (correct but incomplete) of the possibilities of time-relation in a sentence. The form *scripsi*, the traditional "past-perfect," was now called "present-perfect"; *scribebam* was called "past-perfect"; and *scribam* retained its old name "past-imperfect." This scheme has the advantage of indicating correctly the mutual relation of the tenses; but if we are to justify it logically we must assume that the word "perfect" has acquired the non-etymological sense of "relatively past." The modern nomenclature suits the Latin tense-system very well, though, for my own part, I prefer that the analysis of time-relation should be relegated to syntax, and not mixed up with the classification of tense-forms. But the English tense-system, unlike the Latin, involves features which are due to other elements than those of pure time-relation; and if the names which are founded on pure time-analysis are applied to English forms, their application must be, in some degree, arbitrary. The grammarians who have used these names for English tenses have generally given the name "(past-)imperfect" to *I was writing*, and "present-perfect" to *I have written*, and have called *I wrote* "past" or "past-indefinite." Now, it may be conceded that the term "present-perfect," as restricted to the form *I have written*, has a certain justification in the fact that this form emphasises the relation of the past action to the *present* moment in a way in which the form *I wrote* does not. But, unfortunately, the etymological sense of the word "perfect" has led to the erroneous notion that the function of the "present-perfect," as distinguished from that of the "past," is to describe an action as "completed at the present moment," as that of the "past-perfect" is to describe an action as completed at a past moment. (It is interesting to note that Apollonius Dyscolus refuted a precisely similar misconception as to the function of the Greek "perfect"—ὁ χρόνος παρακείμενος τῷ παρόντι.) I am sorry to see this erroneous definition adopted in Mr. Hall's very excellent "English Accidence." That "completion" has nothing at all to do with the matter may be seen by comparing the two sentences: "I *lived* in this house till last June," and "I *have lived* in this house all my life." If Mr. Hall's definition were correct, surely the two tense-forms should change places.

What, then, is the real distinction between the English "perfect" and the "past"? The full explanation is too complicated to be given here; but the key to the problem is the etymology of the "perfect" form, which from a structural point of view might be called "present-possessive." The primary function of the tense is to show that the past fact which is predicated is regarded by us as an element in the *present* condition of the subject, or as a portion of a history (primarily, a history of the *subject*) which extends down to the present moment. The structurally equivalent tense in French has the same original function, but for reasons that might easily be given has not adhered to the rule so closely as the English tense. The formula above given, though not exhaustive, will, I think, be found to account for the following apparent anomalies. We can say

"Cicero *has expressed* his opinion on this subject"; but we cannot say "Cicero *has written* works in many departments of literature"; and yet, if we substitute "left us" for "written" the expression becomes correct. It is right to say "Rome *has undergone* many sieges"; substitute "Babylon" for "Rome" and the sentence is bad English; but we may correctly say "Babylon *has powerfully influenced* the development of civilisation," and it makes no grammatical difference whether we add "and its influence still continues," or "but its influence has long ceased to exist." We do not say "Caesar [Cromwell, Napoleon] *has converted* a republic into a monarchy"; but we can say "Caesar, Cromwell, and Napoleon, *have converted* republics into monarchies." We may say (with reference to the same visit) "He *called* on me to-day" or "He *has called* on me to-day"; but the two statements, though identical as to the matter of fact, are decidedly different with regard to the latent thought which they imply.

Prof. Sonnenschein's Latin Syntax is arranged on an excellent plan. It is divided into two parts—the first answering the question, "How are sentences and parts of sentences expressed in Latin?" and the second giving an account of the functions of the grammatical forms. I miss in part i. a chapter on the time-relations of sentences; but in other respects the mode of treatment is extremely satisfactory. It is a pity that the English Syntax was not arranged on the same method. The book contains many luminous suggestions; but I cannot help thinking that a closer conformity to the scheme followed in the Latin Syntax would have rendered it much more valuable. As it stands, the treatment of English syntax is not nearly copious enough. The deficiencies are partly supplied by Mr. Hall in his Accidence; but this involves the sacrifice of the advantages of the parallel method. Perhaps the English Syntax was written before the plan of the series was fully matured. The volumes on German and on Latin Syntax correspond much more closely, and the resulting advantage for simultaneous study of the two languages is very great.

In general execution all these Grammars are of exceptionally high merit; but especial praise must be given to Prof. Moriarty's thoughtful and original book on French Accidence. Few teachers, I think, will fail to derive many valuable hints from a perusal of it. One of its special features is that it gives a more elaborate and scientific account of the pronunciation than is to be found in any similar book for English use.

HENRY BRADLEY.

CORRESPONDENCE.

THE LETTER OF THE KING OF ARZAPI TO AMENOPHIS III.

15, Chalcut Gardens, Hampstead, N.W.:
Nov. 20, 1889.

Among the Tel-el-Amarna tablets now in the Bulaq Museum, copies of which were published by Prof. Sayce in the June *Proceedings* of the Society of Biblical Archaeology, there is one of unique interest. It is a letter from the king of Arzapi (Biblical Rezekh) to Amenophis III.

Prof. Sayce has expressed a suspicion that this letter is written in "Hittite." I do not say that it is not, although Mr. Hugo Winckler's copy gives *khu-ad-du* for Prof. Sayce's *kha-at-te* (l. 27). What I do venture to affirm is that BIBBID, "chariots" (l. 5), and KĀLĀTTA or KĀLĀTA, "brother" (ll. 11, 15), present affinities to a known language. BIBBID may be analysed into BID+DID, just as the Accadian BABBAR is analysed into BAR+BAR; and KĀLĀTTA or KĀLĀTA is simply KĀ+LĀTTA (or LĀT, with "the vowel of prolongation"). Now, in modern Chinese, *pai* means "chariots," and is referred by the lexicons to an old form *pit*, which in a still earlier stage of the language would be *bid*; while *ko*, old sound *kā*, is "elder brother," and *lao*, old sound *lot*, i.e. *lāt*, "aged," "venerable," is commonly used as a term of respectful address. Thus, *kālatta*=Chinese *ko lao* (*kā lāt*), "honoured brother!"

Next, I note that the good wishes of the letter (ll. 3, 6, 7, 26) admit of similar comparisons. To take the last first: ZIN-NÜG G'UMANDA is "May peace be multiplied!" ZIN, "peace," I compare with Chinese *tsin*, "finish, achieve"; *ts'in*, "rest, repose"; *tsing*, "to order, restore peace," "concord," "peaceful"; and NÜG I compare with Chinese *ning*, "finished," "settled," and *ning*, "rest," "repose," "to salute," "to wish peace to." ZIN-NÜG is thus a compound term, of a form common enough in Chinese, and not rare in Accadian. That the verb G'UMAN-DA is a precativ or optative form is obvious to students of Accadian. The fact appears also from the parallel expression *lāulmu* of the other letters. But DA is an Accadian root meaning "great, strong, broad, plentiful," as appears from the definitions DA=aštu; DA-LUM=dannu; DA-MAL=rapišu. In Chinese, on the other hand, we have *to*, "many," "much," "to become many," of which the old sound is *da*. Thus G'UMAN-DA clearly=*multiplicetur*!

Now, as ZIN is "peace," it is natural to suppose that this is the true sound of the ideogram in ll. 3, 6, 7, 10, which Prof. Sayce has transcribed KURU, but which has the phonetic complement—in. ZIN may further be compared with Accadian DI=sulmu; for it is likely that DI really had the force of *sullumu*, "to settle," "end" a matter, and that SILIM is of Assyrian origin. DI, ZIN, would be related as DUG, ZIB. I, therefore, transcribe the third line thus: DA-TI-MI ZIN, "Unto me is peace."

I need hardly point out to students of Assyrian that the sign which Prof. Sayce transcribes *kak* may equally well be transcribed *da*. In ll. 6, 10, I transcribe G'UMAN-ZIN=*lāulmu*, *pax esto*! in l. 7, DUKKA DATA G'UMANZIN.

In writing DUK-KA, I have preferred Mr. Winckler's transcription to the alternative DUK-MAS. The form may be analogous to the Chinese *tsuh*, old form *tsok*, "then"; Lat. *denique*, and *tsch*, older *tek*, *dek*, "next," "then." In modern Chinese *t'i* is a common sign of the dative—e.g., *t'i ta shuoh*, "speak to him!" The old sounds are *dai*, *dat*—the latter of which appears in the Arzapi word DATI-MI, "unto me." This being so, it is quite possible, and perhaps probable, that DUKKA DATA="these unto"; that is to say, DATA is here used as a post-position, and DUKKA is an independent pronoun of the second person, related to Accadian ZU, ZA, ZAE, "thou," on the one hand, and to Chinese *nung*, ancient *jung*, *ju*, "thou," on the other.

I have noted other curious coincidences between the language of Arzapi and that of China—e.g., *tsi-li-ya*, which Prof. Sayce renders "I have sent" (line 15), is strangely

similar to *tsi-liao* "(I) have sent"; and *uppa*, *up*, "present," reminds one of Chinese *pei*, *pi*, "to give." But I think I have said enough to call attention to the subject.

C. J. BALL.

SCIENCE NOTES.

THE medals of the Royal Society have this year been awarded as follows: The Copley medal to the Rev. Dr. Salmon, for his various papers on subjects of pure mathematics, and for the valuable mathematical treatises of which he is the author; a Royal medal to Dr. W. H. Gaskell for his researches in cardiac physiology, and his important discoveries in the anatomy and physiology of the sympathetic nervous system; a royal medal to Prof. Thorpe for his researches on fluorine compounds, and his determination of the atomic weights of titanium and gold; and the Davy medal to Dr. W. H. Perkin for his researches on magnetic rotation in relation to chemical constitution.

At the next meeting of the Anthropological Institute, on Tuesday, November 26, Prof. A. C. Haddon will read a paper on "The Ethnology of the Western Tribe of Torres Straits." Prof. Haddon's ethnological collections are now on view at the British Museum, where he himself attends almost every day to give information concerning the objects. On the following Tuesday, December 3, the members are invited to a private exhibition of the natives of Tierra del Fuego, at the Royal Aquarium, when Dr. Garson will read some notes on these people.

MR. H. K. LEWIS, of Gower-street, will publish, on December 1, *The History and Pathology of Vaccination*, in two volumes, illustrated with twenty-two coloured plates and other engravings. The first volume will contain a "Critical Inquiry," written by Dr. Edgar M. Crookshank, professor of bacteriology at King's College, and the second volume will consist of "Selected Essays," edited by the same.

A NEW work by Mr. J. Ellard Gore, entitled *The Scenery of the Heavens: a Popular Account of Astronomical Wonders*, will shortly be published by Messrs. Roper & Drowley. It will be illustrated with photographs of star clusters and nebulae from the original photographs taken at the Paris Observatory, and by Mr. Roberts at Liverpool, and also with drawings from recent sketches by well-known astronomers.

By far the greater part of the last number of the *Mineralogical Magazine* is occupied by a paper in which Mr. L. Fletcher, of the British Museum, describes in detail the meteorites which have been found from time to time in the Desert of Atacama. Although specimens of these meteorites are well known to collectors, the localities in which they were found are so difficult of access that a good deal of obscurity has always enshrouded their origin and relationship. Mr. Fletcher enters into a critical discussion of the history of the specimens, and concludes that there is, after all, nothing extraordinary in the number of meteorites which have fallen in the desert of Atacama, nor is there evidence of widely-spread meteoric showers. All the known specimens appear to be referable to thirteen meteorites, most of which are nickel-irons.

PHILOLOGY NOTES.

MESSRS. KING & COOKSON have nearly ready for publication by the Clarendon Press a small edition of their *Sounds and Inflections in Greek and Latin*. It is intended principally for use in schools, and contains an additional section on comparative syntax.

THE November number of the *Classical Review* is good throughout, though it does not contain any exceptional contributions. Among the original articles, we may notice Mr. J. T. Bent's description of a prehistoric necropolis on the Bahrein islands in the Persian Gulf, which he regards as the original home of the Phoenicians—we may point out, however, that the occurrence of ostrich-shells hardly points to "wide commercial enterprise"—see Xenophon, *Anab.* passim; Mr. F. Wallis's elaborate account of certain MSS. of Origenes *contra Celsum*; Mr. Evelyn Abbott's paper on the early history of the Delian league, opposing the views of Kirchhoff; Mr. B. I. Wheeler on "Grammatical Gender"; and Mr. John B. Bury's etymology of Έκάρη as simply = *Hund*, "dog." The reviews are as thorough as usual—we may specially mention that of Dr. Waldstein's *Catalogue of Cambridge Casts*; and the summaries of periodicals—particularly those of the more important papers in *Hermes*—are very useful.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 12.)

DR. J. BEDDOE, president, in the chair.—Dr. Beddoe read a paper on "The Natural Colour of the Skin in certain Oriental Races." Dr. Beddoe's observations showed that parts of the skin covered by clothing were very much lighter than those exposed to the sun and air; and that those people with the darkest skin in the covered parts were not those who tanned to the blackest hue. A paper by the Rev. James Macdonald on "The Manners, Customs, Superstitions, and Religions of South African Tribes," was also read.

FINE ART.

Diego Velazquez und sein Jahrhundert. Von Carl Justi. Mit einem Abriss des literarischen und künstlerischen Lebens in Sevilla. In 2 vols. (Bonn.)

Diego Velazquez and His Time. Translated by Prof. A. H. Keane, and revised by the Author. In 1 vol. (H. Grevel.)

AMONG the numberless books on art, and especially on art history, that have been published in Germany during the present century, there is perhaps none in which the subject matter is treated so thoroughly as in this comprehensive work on the great Spanish painter. The author is known to have been engaged in its preparation for many years. He has visited and revisited the peninsula, and lived there for a long time; and he has thus become acquainted with the country, its art treasures and its literature, so as to be able to speak with authority on the subject. For years he has searched the archives of Italy, besides those of Spain, for new documentary materials; and in this particular branch of research he has been surprisingly successful. Prof. Justi is, of course, also well acquainted with the numerous works by Velazquez which have found a resting-place in England, and about the history of which he has much valuable and new information to offer.

With all this I do not think that the thoroughness with which the subject is treated is the chief merit of Prof. Justi's work. He evidently aims at something very different from what recent German writers on art have made their standard. After perusing a few pages, the reader will be at once convinced that the author's wit and genius will not allow him to assign to this book

a place only among the works of reference in his library. If ever a German book on art history has had a claim to be considered classical, it is this. Most of the chapters may with profit be read more than once, and, in doing so, the reader will hardly ever become tired. At the same time it may be said that the book seems not to have been written with the object of becoming a popular work in the ordinary sense of the word.

In his criticisms of pictures Prof. Justi appears to be no partisan of any of the schools of art critics which now oppose one other. He has chosen a standard of his own for forming a judgment on the character and style of the several works of art discussed by him. In the case of a painter of the type of Velazquez, the critic, when intending to analyse the picture, will no doubt find little or nothing to go upon, if he were to apply the same rules which enable us safely to discriminate between genuine and spurious pictures by Italian painters of the fourteenth and fifteenth centuries. Prof. Justi bases his critical judgment chiefly on the treatment of colours, on the handling of the brush, and, in general, on those points about which modern painters are wont to speak with authority when discussing the technical methods which the old masters may have used. Velazquez is perhaps the only one of the old masters who comes, in his technique, very near the methods used by many prominent modern painters.

Nevertheless, it is by no means an easy task to become capable duly to appreciate the works of the great Spaniard. Most of those who have learned to enjoy the old masters of the Italian school are also acquainted with the country in which their art arose, with its scenery and with the peculiar character of its people. They have thus found a standpoint from which to judge and to enjoy that art, and numberless associations assist them in forming an adequate opinion on the merits of the old Italian artists. The country of Velazquez is less visited. Moreover, the sphere in which the court-painter passed his life is particularly difficult to understand, and is void of special interest. Besides, Velazquez was, before all, a portrait painter, engaged to paint over and over again an indifferent prince and an unfortunate and ill-formed prime minister. Only a few incidents break the stately monotony of the artist's life. Of all these, and not a few other serious difficulties which the biographer had to meet, the reader hardly becomes aware. In his opening chapters on Seville, on Spanish art and Spanish culture in general before the time of, and contemporary with, Velazquez, as also in the chapters that follow on Madrid and the royal palace, Prof. Justi gives us so vivid a picture of the artist's surroundings as to enable us not only to understand, but also to sympathise with, what might otherwise appear unnatural, incomprehensible, or little short of absurd.

The title of the book, "Velazquez and his Century," clearly indicates that the information contained promises to be something more than one may generally expect from the pen of a specialist treating exhaustively a single subject. Until lately German art historians chiefly aimed at making their subject a contribution to the general history of civilisa-

tion, without giving sufficient prominence to the enormous difference of merit between the works of original masters and those by the hand of pupils and imitators. The modern school of German art historians, while attempting to atone for these defects, seem to have become utterly indifferent to all other literary requirements. Their disquisitions apparently do not aim at being readable. They are, as they openly profess, addressed exclusively to colleagues and pupils. I need hardly point out that the *Velazquez* has nothing in common with these literary tendencies of the day. It is perhaps in consequence of this that until now hardly any German critical art magazine has published a review of the book, whereas authoritative critics of general literature have not hesitated to acknowledge at once its exceptional merits, which place it in the foremost rank in recent German literature.

In more than one important question about the authenticity of pictures we find the author at variance with the generally accepted views of German art critics and their official catalogues. He is courageous enough to pronounce clearly his heterodox opinions on some of the recent additions to the public museums, and the reasons which he gives for his statements appear to be more obvious than pleasing. In the chapter on Rubens's visit to Madrid, and his (supposed) influence on Velazquez—in my opinion, the most brilliant chapter in the whole work—Prof. Justi may be said to have given the death blow to a much discussed theory. The arguments produced are not only applicable to this particular case, but have a much wider bearing, and may be said to offer a new aspect of the problem of "the theory of influences," which has become the standard of a new school of art critics. Not content with having produced convincing facts and internal evidence prejudicial to that theory, the author goes on to discuss the problem from the psychological point of view; and the arguments brought forward by him to support his dissenting views are a most delightful piece of satirical writing. The same chapter has an additional interest on account of its containing an antidote against the over-estimation of Rubens, whom some now describe as ranking with the very greatest masters in every department of painting.

The chapter devoted to Murillo at Madrid comprises within the limits of a few pages a thorough analysis of the tendencies and the special charms of that heterogeneous painter. The vivid colours with which the personal intercourse between these two greatest Spanish painters is described impresses one as a truly dramatic picture, such as very few art historians are capable of composing.

The chapters treating of the two visits of Velazquez to Italy offer the biographer an opportunity of reviewing Italian art and artists of the time. I need hardly say that he justifies here the expectations with which readers of his standard work on Winkelmann will turn to these pages. No art critic has as yet given us a better and more eloquent essay on the art of Ribera and of Bernini. The reader at once takes a lively interest in these two highly gifted artists, whose works find but scanty recognition at the present time, for no other reason but for their not suiting the prevailing taste.

I must not omit to draw attention also to the rare faculty which the author appears to possess in describing painted portraits. His pen seems to rival here the brush of the painter. In these descriptions he always lays under contribution some pungent biographical facts, elicited from private correspondence, across which he has come in his indefatigable researches among archives. The interest in the pictures is thus coupled with that in the persons represented, and so the book becomes an indispensable guide to the student desirous of giving to the art of Velazquez the full admiration which it deserves.

The large number of genuine works by the artist in England will render the translation of the book especially welcome to the English public. The translation from the original German by Prof. Keane is, so far as I can judge, a highly recommendable work. The difficulties must have been exceptional, considering the peculiar style of the author, which, in its richness, seldom allows a literal rendering. The abridgments may have appeared desirable in order to render the book more acceptable to the English public, and they may secure for it a wider circulation; but I believe that those who have carefully studied the two German volumes will hardly be prepared to part with any of their contents as irrelevant or as matter of secondary interest.

JEAN PAUL RICHTER.

CORRESPONDENCE.

THOMAS BEWICK AND "THE FARMER'S BOY."

Highgate: Nov. 19, 1889.

It was like a dream of olden days returning to find Mr. Ernest Radford again mildly rebuking me for a supposed error in my *Life of Bewick*.

Almost seven years ago Mr. Radford wrote a letter to the ACADEMY stating he believed there was some confusion in that volume respecting relief and intaglio engraving. But, as Mr. Radford confessed he had not then seen my book, his criticism was of little real value, although it was ably written and with his accustomed sprightliness.

I responded in the ACADEMY of January 27, 1883; and as Mr. Radford has not since said any more publicly on the subject, I am free to presume, from his letter in the ACADEMY of November 16, that for the past six years he has been diligently studying to reply. After all these years it is gratifying to find that Mr. Radford has only to complain of a trifling omission in my book, respecting a cut in a work which, we both agree, Bewick did not illustrate.

Mr. Radford states that only the frontispiece of *The Farmer's Boy* is signed "Nesbit"; while I have led my readers to believe that at least one other block was cut by this engraver. I am too much occupied at present with another work to enquire which is correct; but I am quite willing to allow that I may have been mistaken.

With respect to the question of the engraver of these cuts in Bloomfield's *Farmer's Boy*, I think it is just possible that the book owned by Mr. Radford is one of A. Anderson's American publications (see *The Life of Bewick*, p. 179), many of which were published at the beginning of the century. Perhaps Mr. Radford will give the name of the publishers of his copy, and describe the frontispiece.

Mr. Radford has evidently still something to learn, if he has not yet grasped the meaning of engraving on wood with "the

white line." He is apparently unaware that Thomas Bewick was the inventor of the "white line" method of engraving, thereby earning his title of the father of modern wood-engraving. In 1879, Mr. W. J. Linton, the chief living authority on artistic wood-engraving, whom also I am proud to call my friend, published *Some Practical Hints on Wood-Engraving for the Instruction of "Reviewers" and the Public* (Boston, U.S.A.). This was specially written for critics who do not know what "the white line" is; and to the exposition of this "white line" an important chapter in the book is devoted. In 1884, also, Mr. Linton published a larger work, entitled *Wood-Engraving; a Manual of Instruction*. (London: Bell.) In this book, which seems particularly well adapted to Mr. Radford's needs, the following words conclude the chapter on "Cutting and Engraving":

"'Black-line,' which is called *facsimile*, is mechanical work, though it may be better done by an artist than by the mechanic. 'White-line,' which is drawing with the graver—'white-line' alone is Art."

DAVID CROAL THOMSON.

NOTES ON ART AND ARCHAEOLOGY.

MR. FREDERICK SHIELDS has finished the large picture upon which he has been engaged for some months past. It is in the shape of a lunette, and the figures are life-sized. The subject is "Christ and the two Marias after the Resurrection"; and it is treated with rare imagination and beauty of design and colouring. This is the first large picture which Mr. Shields has painted, indeed the first of any size for a long time past; as he has been engaged for years upon his designs for stained glass and mosaics for the Duke of Westminster (Eaton Hall), and others. The present work is of the nature of a fresco, being painted in the Gambier-Parry method. It is now at the Autotype Company's for the purpose of reproduction, and about a fortnight hence will be on view for a short time at the artist's studio in St. John's Wood, before going to its destination—the crypt of St. Barnabas in Pimlico.

THE forthcoming number of the *Magazine of Art* will contain a paper by Mr. J. E. Hodgson on "The Nativity of our Lord as depicted in the National Gallery," illustrated with engravings from the "Nativity" by Rembrandt and by Botticelli, and from the "Adoration" by Fra Angelico.

THE following exhibitions will open next week:—(1) The annual winter exhibition of the Royal Society of British Artists, in Suffolk-street; (2) a series of pictures of Egypt painted by Mr. Frederick Goodall during the past thirty years, and lent by various private owners, at Messrs. Graves galleries, in Pall Mall; (3) a series of pictures by Mr. David Farquharson, entitled "Rivers of Scotland," at Messrs. Arthur Tooth & Sons' galleries, in the Haymarket; (4) a miscellaneous collection, including drawings and paintings by M. Eugène Verboeckhoven, pastels and oils by Mr. Henry Campotosto and Miss Campotosto, and paintings and drawings by Mr. O. W. Wyllie, Mr. W. Biscombe Gardner, &c., at the Royal Arcade Gallery, Old Bond-street; and (5) a number of pictures painted by ladies, in competition for prizes offered by Mr. R. N. Matthewson, at the Lady Guide Association, Cockspur-street.

A *Kindergarten Drawing Book*. By T. E. Rooper. Part II.—Curved Lines. (Griffith, Farran & Co.) The designs in this little book are simple and well arranged.

MUSIC.

RECENT CONCERTS.

MR. HENSCHEL gave the first of his new series of London Symphony Concerts at St. James's Hall, on Thursday evening, November 14. The programme, in which four works were presented in chronological order, was excellent. First of all came a Suite for orchestra in D by Bach, the founder of modern instrumental music. There is both science and soul in the pathetic theme, or rather combination of themes, in the second movement, while the merry dance tunes which follow are fresh as when written. This was followed by a Haydn Symphony in G, one of the best works of the master who foreshadowed Beethoven. Not even in his London Symphonies has Haydn shown greater charm of melody, more pleasing contrasts, or finer touches of humour. There are passages in Beethoven which lead us to believe that this work must have been one of his favourites. Beethoven himself was represented, but only by his "Egmont" Overture. Last of all came Brahms' Symphony in C minor. The programme thus formed, as it were, an epitome of the history of musical art during the eighteenth and nineteenth centuries. The performances were all good, the Haydn Symphony being particularly well rendered. The audience was most enthusiastic.

MENDELSSOHN'S Oratorio "St. Paul" was performed at the Crystal Palace last Saturday afternoon, where it had not been given for seventeen years. It is difficult to understand why a work containing some of the composer's finest music should be so seldom heard, for even at Festivals it is all but neglected. It drew an immense audience to the Palace, so perhaps Mr. Manns will soon perform it again. In the programme-book an interesting account was given of certain numbers written for the work, but afterwards rejected by the composer or replaced by others. A song for soprano in F minor, "Thou who hast doomed," is mentioned. A song "intended for St. Paul," to similar words, is to be found in the Breitkopf Härtel edition of Mendelssohn's Works (Series 14 B), but it is in F major. The Palace choir sang well, but the vigorous basses often overpowered the other voices. The principal vocalists were Miss A. Williams, Miss M. Mackenzie, Messrs. Lloyd and Brereton. The last named was not in good voice, and even Mr. Lloyd was not at his best.

INDISCRIMINATE enthusiasm often leads to undue neglect. The success of "Calvary" at Norwich was one of the triumphs of Spohr's life, yet after its production it was put aside for many years. It was revived by Dr. Mackenzie and Mr. Prout in 1887. For the opening concert this season of the Hackney Choral Association, on Monday, November 18, Mr. Prout selected Spohr's "Fall of Babylon," the second Oratorio which the composer wrote for Norwich. It was given in London in 1847 under Spohr's direction, and subsequently shared the fate of the earlier work. It is difficult in these days to do justice to Spohr. His formality offends us, and we grow weary of his mannerisms; but in the "Fall of Babylon" many a page proclaims the hand of a master. The doom pronounced by Daniel on Belshazzar is set to music remarkable for its simplicity yet dramatic effect; and some of the solos, notably the one for bass—"O what is man!"—are of great interest. But in the choruses the composer has put forth his whole strength. In beauty, skill, and imagination, some of them are almost as interesting and exciting as those of "St. Paul" or "Elijah." We cannot go into detail, and will therefore only mention the chorus of Jews in the second part—"Lord, Thine arm hath been

uplifted"—as one of the grandest. One marked feature of the work is the orchestration, which is clear and vivid; and the colouring especially shows dramatic instinct. Another feature is the gradual increase of interest in the music; the second part of the Oratorio is more powerful than the first. How few composers are able to avoid anti-climax! Even Mendelssohn in one of his Oratorios gives us the best first. The performance of Spohr's work was, on the whole, excellent. Mr. Prout's choir sang splendidly. The principal soloists were Mme. Isabel George, Miss E. Dafforne, and Messrs. Piercy, Black, and Pope, who all acquitted themselves well. The gentlemen may specially be praised for the manner in which they entered into the spirit of their parts.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

Albums of German Song. No. 4. Johannes Brahms. (Novello.) A composer can be great in small things. In the humble form of the *Lied*, Schubert and Schumann showed all their depth of feeling, and displayed to the full their vividness of imagination. Their contributions to this department of musical literature are not yet sufficiently known; and the same can be said with regard to Brahms, who comes next to them. Any attempt to place his songs before the notice of the public is therefore welcome. This Album contains the complete set—ops. 7 and 19, and some of op. 14, also six of the *Magelone Romances* (op. 33). The difficulty of the pianoforte accompaniments in some of Brahms' *Lieder* places them beyond the reach of many players; but, with the exception of the last named, there is nothing in this volume to frighten ordinary pianists. The *Magelone Romances* will well repay careful study, for in them the composer's genius shines at its brightest. The German poems have been well translated by the late Dr. Hueffer.

Ausgewählte Lieder. By J. Brahms. Vols. I. and II. (Berlin: Simrock.) After what we have just said respecting the composer, it will only be necessary briefly to describe the contents of these two volumes. The first contains "Liebestreu"—No. 1 of op. 3, the first set of songs published by Brahms. The other *Lieder* are selected from his ripest period: the earliest is from op. 48, the latest from op. 97. They are all of the highest interest, and of great variety. The melodies remind one at times, by their sweet simplicity, of Schubert, and the harmonies, by their texture, of Schumann; but through all the individuality of Brahms makes itself felt. The simple and quaint *Volkslieder*, "Vergeßliches Ständchen," "Der Gang zum Lieben," and "Sommerabend," are little gems. The words are given in the original German, with English versions by Mrs. Macfarren and Mrs. Morgan, and French words by M. Victor Wilder.

Liebeslieder. By Anton Dvůřák. (Op. 83.) This is a set of eight songs, and, as the opus number shows, one of the Hungarian master's latest productions. In form they are concise, and in workmanship most finished. The melodies are unpretentious, and most have a popular character; but the accompaniments are full of expression and charm. The words of all the songs tell not of the joys of love, but of the sorrows which it kindles; hence the music is of a melancholy cast. The composer has written many lovely songs, but we have little hesitation in ranking these among his best. The original Hungarian poems, by G. Pfeiffer-Moravski, are given, with English text by Mrs. J. P. Morgan, of New York, and German version by O. Malybrok-Stieler.